













THE  
COIN COLLECTOR'S MANUAL,

OR GUIDE TO THE NUMISMATIC STUDENT IN THE FORMATION OF

A CABINET OF COINS:

COMPRISING

AN HISTORICAL AND CRITICAL ACCOUNT OF THE ORIGIN AND PROGRESS  
OF COINAGE, FROM THE EARLIEST PERIOD TO THE  
FALL OF THE ROMAN EMPIRE;

WITH

SOME ACCOUNT OF THE COINAGES OF MODERN EUROPE,  
MORE ESPECIALLY OF GREAT BRITAIN.

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etc. etc.

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WITH ABOVE ONE HUNDRED AND FIFTY ILLUSTRATIONS  
ON WOOD AND STEEL.

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IN TWO VOLUMES.—VOL. II.

LONDON:

H. G. BOHN, YORK STREET, COVENT GARDEN.

1853.

**LONDON :**  
**BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.**

MAXIMUS, GORDIANUS AFRICANUS, GORDIANUS AFRICANUS JUNIOR, BALBINUS, PUPIENUS, AND GORDIANUS PIUS, AND PHILIP THE ARABIAN (FROM 218 TO 249 A.D.).

The extent of this work and the great similarity which pervades the coins of these emperors prevent the possibility of describing examples of each reign, especially as the style of art falls off very rapidly after Septimus, and a dry, hard manner of execution becomes general.\* These princes all died untimely deaths after reigns of a few months each, the last two only excepted, who reigned respectively nearly five years.

Of Maximus, the son of Maximus, slain with his father, there are coins, though rare, of nearly every class except those of the Alexandrian mint. The denarii and the large and middle bronze are the most common, but all are rare.

Marcus Antonius Gordianus was a descendant of the ancient race of the Gracchi, and by his mother, Ulpia Gordiana, of the Emperor Trajan: he was proclaimed emperor at Carthage; but in the contest which ensued with Maximinus both he and his son were slain, A.D. 238, after a reign of five weeks. There are coins both of himself and his son, with the inscription IMP. CAES. MANT. GORDIANVS AFR. AVG., and it is difficult to distinguish one from the other, except by the style of the portraits. Those of the younger Gordian are extremely rare.

Balbinus was of ancient Roman family, being descended from Cornelius Balbus Theophanes, a friend of Pompey the Great, while Pupienus was the son of a poor mechanic, and had raised himself to an eminent position entirely by his own merit. These two personages were elected co-emperors by the senate in opposition to Maximinus; but the death of Maximinus, which almost immediately followed, removed all opposition to the senatorial choice. The Prætorian guard, who considered it an interference with their own election of Maximinus, broke into the palace and murdered both emperors, in the year 238 A.D., after a reign of three months.

\* See Chapter on types, weights, values, &c., of the Roman coinage, p. 373.

The coins of Balbinus are rare, and have generally on the obverse the inscription IMP. CAES. D. CAEL. BALBINVS AVG. (Imperator Cæsar Decimus Cælius Balbinus Augustus), and on some reverses VICTORIA AVGG. (Victoria Augustorum). A large brass coin of Balbinus bears on the obverse his laurelled profile, it exhibits a deep double chin, with the inscription IMP(erator) CAES(ar) D(ecimus) CAEL(ius) BALBINVS. AVG(ustus). The type of the obverse is, three togated figures on curule chairs on a suggestum, superintending a donation to the people. In this ceremony they are assisted by a military officer. Before them is a statue of Liberality, with the legend, LIBERALITAS. AVGVSTORVM: "the liberality of the Cæsars." These three figures represent Balbinus, Pupienus, and the young Gordian between the two, whom the people already wished to see emperor, regretting the untimely fate of his grandfather.

The coins of Pupienus are more rare than those of Balbinus, and the name and titles generally stand IMP. CAES. M. CLOD. PVPIENVS AVG. (Imperator Marcus Clodius Pupienus Augustus), and the reverses have sometimes *Providentia Deorum*, intimating that the senate were directed by the gods in the happy selection of the two emperors whose reigns unfortunately terminated so suddenly.

Marcus Antonius Gordianus, surnamed Pius, was a grandson of Gordianus Africanus, Senior, whose death, with that of his son, was deeply regretted both by senate and people, and an emperor of the same family being clamoured for by all parties this prince was elected on the death of Balbinus and Pupienus, though only sixteen years of age at the time. He prosecuted with vigour the war against Sapor, King of Persia, who had overrun the Roman dominions in the East; but was assassinated in the midst of his career on the frontier of Persia by the intrigues of Philip, the Arabian, in the year 244 A.D. There are coins of this emperor in all metals and sizes except small brass. There are also coins of his wife Tranquillina; but those of Roman mintage are of excessive rarity. Those of the Greek Imperial mints are also rare; the small base metal or *potin* coins of Alexandria being the most easily procured. A Greek Imperial coin of large brass, struck at the important

town of Singara, in Mesopotamia, has the portraits of Tranquillina and Gordianus facing each other, with the inscription, ΑΥΤΟΚ. Κ. Μ. ΑΝΤ. ΓΟΡΔΙΑΝΟC. CΑΒ. ΤΡΑΝΚΥΤΑΛΛΕΙΝΑ. CΕΒ. (the Emperor Cæsar Marcus Antonius Gordianus, Sabina Tranquillina Augusta). The reverse has symbols relating to the town of Singara, which was a Roman colony.

Philip, the Arabian, originally a predatory chieftain, eventually obtained high rank in the Roman armies, and, by the murder of his patron, the youthful Gordianus Pius was enabled to declare himself emperor. He was defeated by Decius in 249, after which he and his son were both put to death by the partisans of the conqueror.

His coins are numerous in all metals, and of all classes, except small bronze; and those relating to the secular games are peculiar, in having the numerals from I to VI. accompanying various animals, apparently to show the order in which the animals were exhibited. The secular games performed in this reign celebrated the millennium of the foundation of the city, and the coin, more minutely described below, of the first bronze series, is a monument of that event, and consequently a remarkable historical record.

It bears a portrait of his wife Octavia on the obverse, with MARCIA · OCTAVIA · AVG(usta).

The reverse bears a good representation of a hippopotamus, with SÆCVLARES · AVGG, "the secular games of the Augusti." On the exergue is S. S. This reverse is stamped with the numerals IIII., signifying that it was the fourth curious animal brought to Rome for the grand secular games celebrated by the emperor, in the year that Rome attained to the age of 1000 years.

Some of the coins relating to this event have the inscription MILLIARIVM SÆCVLVVM.

The animals exhibited at these games, which lasted three days and nights without interruption, were those collected by Gordianus for his Persian triumph. There were thirty-two elephants, ten tigers, ten elks, sixty lions, thirty leopards, ten hyænas, one hippopotamus, one rhinoceros, forty wild horses, ten camelopards, &c., besides 2000 gladiators engaged in mortal combat.

The son of Philip, known as Philip Junior, was associated by his father in the empire, in 247, and consequently coins

were struck bearing his portrait, &c. They are very plentiful in every metal and size, and only valuable when of rare reverses. Those with *Princeps Juventutis* are among the most prized, and some have exactly the same types and inscriptions as those of his father, from which they are only distinguished by the youthful portrait.

MARINUS JOTAPIANUS, PACATIANUS, AND SPONSIANUS,  
PRETENDERS (BETWEEN 248 AND 250 A.D.).

No coins of Roman mintage exist of these pretenders; but in mixed cabinets, when it is desired above all things to complete the series of names and portraits, coins struck by them in remote provinces are sought to fill the gap, though some of such are of doubtful genuineness.

DECIUS, FROM 249 TO 251 A.D.

Caius Messius Quintus Trajanus Decius was born of illustrious parents at Babalia, near Sirmium, in Pannonia. Being chosen by Philip the last emperor to quell a revolt in Moesia and his native province, Pannonia, he no sooner arrived on the scene of rebellion than he was chosen emperor by the troops, defeated his rival in a pitched battle, and ascended the throne in the year 249 A.D. After a reign of two years and a half, he was slain, with his two sons and greater part of his army, in a morass during a sanguinary engagement with the Goths, 251 A.D.

The coinage of Decius is plentiful in all metals and sizes, but the size of the sestertius had fallen so much below its original weight in his reign, that he caused double sestertii to be coined, which are not larger, and not much heavier than the single sestertii of the earlier periods. The art displayed on these coins is of that severe but poor character which now characterises all the works of the Roman mint till the Byzantine feeling begins to predominate.

The types of the first bronze series described below appear to relate to the Illyrian legions, by whom he was elected emperor.

The obverse bears a laureated profile of Decius, with old

features, and the inscription IMP(erator) C(aius) M(essius) Q(uintus) TRAIANVS. DECIVS AVG(ustus).

The type of the reverse is the standing figure of a man with a cornucopia, and the sacred patera. It has the legend GEN(ius) ILLYRICI. "The Genius of Illyria." Decius struck this coin in honour of the Illyrian soldiers, to whom he thus declared that he owed his crown, as it was by them that he was unanimously elected when he went into Mœsia.

There are coins also of Etruscilla, who is believed to have been the wife of Decius, though not mentioned in history, and of Herennius, one of his sons; but they are scarce, especially the gold, as are those of his brother, Hostilianus.

#### TREBONIANUS GALLUS, FROM 252 TO 254 A.D.

This emperor's life, reign, and death, form a reflex of those of his predecessors. He led a soldier's life till middle age, was then chosen Emperor by his legions, and eventually murdered by them after a reign of two years, in A.D. 254, when advancing against the rebel Æmilianus. There was a large coinage in this reign in Rome, Greece, Egypt, and the colonies; of the Latin, or Roman mintage, the silver and large brass are common.

The example of the first bronze of this reign described below was apparently struck on the occasion of a great plague, said to have travelled from Ethiopia, and which raged for fifteen years, when the altars of Apollo, in the character of the god of health and disease, were besieged with votive offerings for the staying of the pestilence, as alluded to by the figure and inscription on the reverse. The obverse bears a laurelled profile of the emperor, with the inscription IMP(erator) CAES(ar) C(aius) VIBIVS · TREBONIANVS · GAL· LVS · AVG(ustus). On the reverse is a tolerably well executed figure of Apollo, with a lyre in his left hand, and a branch of laurel in the other, with the inscription APOLL(ini) SALVTARI: "to the Apollo the guardian of health." Pestilence or famine were ascribed by the Romans to Apollo, and more especially sudden death, especially that caused by what is termed a sun-stroke.

There are coins of Volusianus, the son of Gallus, which



much resemble those of his father, and are of about the same degree of rarity; of the latter, those of silver, and the large and middle bronze, are the most common.

**ÆMILIANUS.** (DECLARED EMPEROR A.D. 254, AND ASSASSINATED THE SAME YEAR.)

A Roman mintage took place in honour of this ephemeral emperor, in each of the metals and all the sizes; for there are even *assaria* with the S. C. But they are, together with the Greek Imperial and colonial, of great rarity.

Those of his wife Caia, or Cneia Cornelia Supera, are still more rare and of Roman mintage, and restricted to silver and small bronze.

VALERIANUS, FROM 254 TO 263 A.D.

Publius Licinius Valerianus was born in 190. He was unanimously appointed censor in 251, and was chosen Emperor by his soldiers when marching against Æmilianus. Having overcome that leader, he established himself firmly on the throne. In 258 A.D., while repelling one of the repeated invasions of the Persians under Sapor, he was unfortunately taken prisoner by that barbarian, by whom he was put to cruel torments, and eventually to death about the year 263. He was much regretted for his many fine qualities by all but his infamous son, Gallienus.

The coins of Valerian are found in every form and metal, the most common being middle bronze and silver. The sestertii, or large bronze, have generally common reverses of the usual style of the period, such as Apollo, Salus, Fides, Concordia, &c.; one of the most sought by the curious in mere rarities is that with DEO VOLCANO, "to the lame god." The large bronze coin described below was probably minted early in 254 A.D., and refers to the attachment of the army to the emperor, a most important circumstance at this critical period of the empire, when the barbarians began to press the Roman armies closely on all sides, and the formidable Franks made their first appearance on the scene of history. As usual, the obverse bears a head of the sovereign, with his name and title. The type of the reverse is a figure

of a Roman matron, standing in the middle of a field, and holding in each hand an ensign, from which are suspended small bucklers. It has the legend *FIDES MILITVM*, "the fidelity of the soldiers."

Coins exist of this period bearing a female portrait with beautiful features, and the inscription, *DIVAE MARINIANAE*. She wears a veil, the type of deification. These are evidently the coins struck after her death, at the time of her consecration. She is supposed to have been the wife of Valerian. The reverse is a peacock, with, *CONSECRATIO*.

#### GALLIENUS, FROM 263 TO 268 A.D.

The degenerate son of Valerian was associated with his father in the empire on his accession, and he became sole emperor in 263. On his first accession to this dignity he gained several important victories over the Goths, Alemanni, Franks, and Burgundians, but soon after showed himself unequal to the difficult task of repressing the increasing hordes of barbarians, and was assassinated in 268 A.D.

There exist abundant examples of the profuse coinage of this reign, of every class. On account of the continuance of the fearful pestilence, all the deities of the Pantheon were invoked, and an incredible quantity of denarii and assaria were struck in honour of Jupiter, Apollo, Æsculapius, Hercules, Janus, &c., &c. Gallienus also restored the *consecratory* coins of Augustus, Vespasian, Titus, Nerva, Trajan, Hadrian, Antoninus Pius, Aurelius, Severus and Alexander, but they were struck in base metal, on *billon*, as it is sometimes termed. A great number of different animals are found on the small brass series of this reign, being such as were sacred to the various divinities sought to be propitiated on account of the pestilence.

The specimen of the large brass described below is of a peculiar class; and not having the usual S C, is supposed to have been struck by the independent order of the emperor, on some alterations being effected in the administration of the mint. The symbols used, a divine superintendence of the mint, are not altogether appropriate, when it is considered that the debasement of the purity of the coinage was carried to a shameful extent in this reign.

The obverse has a head of Gallienus, with his name and the titles IMP(erator) GALLIENVS P(ius) F(elix) AVG(ustus). The reverse bears three figures, apparently deities of the mint, with a cornucopia, to signify that money supplies everything, and scales to denote that equity is required in money transactions. At the feet of each of these three figures is a lump of the respective metals, gold, silver, and brass. It has the inscription MONETA. AVGG(ustorum), "the money of the Augustus's."

There are coins in honour of Cornelia Salonina, the wife of Gallienus, and also of his son, Publius Licinius Cornelius Saloninus Valerianus Gallienus. The inscriptions on the latter coins stand, P(ublius) C(ornelius) S(aloninus) VALE-RIANVS CAES(ar). He was murdered by the revolted legions at Colonia Agrippina. The coins struck after his death have on the reverse a stately rogos, or mausoleum, of five stories, surmounted by a quadriga bearing a statue of the deceased prince, and the usual legend CONSECRATIO.

With the reign of Gallienus the noble series of Roman sestertii, or coinage of the class termed by collectors "*first bronze*," ceases, as does also, with few exceptions, the colonial and Greek Imperial mintage; while the Egyptian series struck in Alexandria continue still in *billon*, or debased silver. Indeed, the series of Roman coins as a succession of works of monetary art may be said to cease with the reign of Gallienus, and I shall therefore treat the remainder of the series very briefly. Historians have already agreed to establish a grand division upon this epoch, the subsequent existence of Roman power in the West being termed the lower empire.

#### THE THIRTY TYRANTS.

Between the great dramas of the upper and lower empire, a pausing place or interregnum is formed by a period of confusion immediately preceding and following the death of Gallienus. Almost every leader of a provincial army declared himself independent, and exercising supreme power in his own province, aimed at extending it over the whole empire. These pretenders have been termed the Thirty Tyrants, though only nineteen can be enumerated. They may be classed numerically as those of whom coins are known of

undoubted genuineness, those whose coins are doubtful, and those of whom no coins are known, which is the method Captain Smith has adopted for dismissing the subject briefly in his excellent catalogue.

<i>Those whose Coins are Genuine.</i>	<i>Those whose Coins are Doubtful.</i>	<i>Those of whom no Coins exist.</i>
Postumus	Cyriades	Valens
Laelianus	Ingenuus	Balista
Victorinus	Celsus	Saturninus
Marius	Piso Frugi	Trebellianus
Tetricus		
Macrianus		
Quietus		
Regalianus		
Alex. Æmilianus		
Aureolus		
Sulpitius Antoninus		

Among these may be classed also Odenathus, husband of Zenobia, queen of Palmyra, whose bravery prevented the Persians from subduing the whole of the Roman empire in the East, and who, but for his base assassination, would have completely humbled that barbaric power, the then most formidable enemy of Rome. Coins of Odenathus, as well as Zenobia, exist, though somewhat rare.

## CHAPTER XXV.

### THE ROMAN COINAGE.

COINS OF THE LOWER EMPIRE, FROM THE REIGN OF CLAUDIUS GOTHICUS (268 A.D.) TO THE DISSOLUTION OF THE WESTERN EMPIRE UNDER ROMULUS AUGUSTULUS (476 A.D.); WITH A DESCRIPTION OF THE MONEY CIRCULATING IN ITALY AFTER THAT EPOCH, AND A SKETCH OF THE COINAGE OF THE EASTERN EMPIRE TILL ITS DISSOLUTION.

AFTER the period of confusion which, following the capture of Valerianus by Sapor King of Persia, lasted till some time after the death of his son Gallienus, such was the apparent tendency to dismemberment in all the extremities

of the paralysed empire, that its immediate fall appeared inevitable, when, as though called into existence by the urgency of the occasion, a succession of such men as Claudius Gothicus, Aurelianus Tacitus and Probus appeared, who, by vast energy and talent, cemented the crumbling fragments, and gave such renewed vigour to the whole political system, that the prestige of the Roman name was, for a time, re-established on all the wide-spread frontiers of the empire, which, thus invigorated, endured in nearly all its integrity for two centuries longer. Claudius Gothicus first restored order, and drove back the presumptuous and daring barbarians along the whole northern and western frontier; while his successor undertook the well-known expedition to the East, by which the suddenly acquired power of the Queen of Palmyra was crushed, and the eastern frontier of the Roman world reconquered, and in some respects extended.

But the ancient glory of the coinage was never restored; art never revived in the Roman world (unless the Byzantine style may be called a partial revival). The coinage under Claudius Gothicus, who never recovered Spain and Gaul from Tetricus, is not remarkable, but the money of billon, a mixture of tin and silver, disappeared, and was replaced by copper silvered over, or plated. The bronze coinage is confined to the second and lesser bronze, and not remarkable. The best examples of the monetary art of this reign are medallions, which do not come within the scope of this work.

In the reign of Aurelianus, the celebrated revolt of the workmen of the mint took place at Rome. To these artisans and their officers, who probably took advantage of the public troubles to defraud the mint, the Roman empire was perhaps indebted more than to the government, for the debased coin which had been put forth since Septimus Severus, when the standard first began to decline. Upon the attempt of Aurelian, who was active and determined in every department of reform, to remove the abuses of the vast establishment which had coined the money of the whole civilised world, the entire body of moneyers, headed by Felicissimus, one of their officers, took up arms to defend with their lives the abuses upon

which they had thriven so long at the expense of their fellow-citizens. Their numbers must have been very great, as seven thousand soldiers are said to have perished before the rebels were subdued.

The gold coins of Aurelius are good examples of the hard and peculiar style of the period. His portrait is clad in the mail armour become general since the time of Gallienus. The radiated crown of the East also became general in the late reigns.

Tacitus, Florianus, Probus, Carus, Carinus, Numerianus, Dioclesianus, and Maximianus; Galerius, Valerius Maximus, Constantius Chlorus, the father of Constantine the Great, and the independent emperors of Britain, Carausius, and Allectus, occupy the time between the years 275 and 305 A.D., and the coinage offers no important features which require dwelling upon in a work of this nature. Some of the coins are, however, of interesting character, especially those of the profuse coinage of Probus for instance, on which he appears with his empress, one profile over the other, and with the three figures referring to the coinage on the reverse, similar to the type described on the coins of Gallienus. The varieties of type on the coins of Probus may be reckoned by hundreds.

A coin of Maximianus Herculeanus, the colleague of Dioclesian, is remarkable as exhibiting the emperor in a lion skin head-dress, after the manner of the coins of Alexander the Great. On the reverse of this coin the two emperors appear in the characters of the surnames they had assumed, Dioclesian as Jupiter, and Maximian as Hercules, with the inscription, *MONETA JOVI ET HERCULIS AUGG*, "money of the Jovian and Herculean Augustus's." The second *G* denoting the plural.

On the coins of the subordinate Cæsars, appointed by Dioclesian, the inscriptions have a character new to the Roman coinage. On those of Valerius Severus, for instance, the title assumed is, *SEVERUS NOBILIS CÆSAR*, (the noble Severus Cæsar), and on the reverse *VIRTUS AUGUSTORUM ET CÆSARUM NOSTRUM*, (the virtue of our Augustus's and Cæsars), expressing the difference between the supreme power of the Augustus's, and the limited power of the Cæsars, by the precedence given to the title "Augustus."

The coins of Carausius, the independent Emperor of Britain, and his successor Allectus, are very numerous, and interesting to Englishmen, as virtually forming part of the national series, for Carausius issued his coinage quite independently of that of Rome. The coin engraved in Plate VII. is from the fine aureus of Carausius in the British Museum.

The coins of Constantine the Great mark a new epoch in the Roman coinage. A new metropolitan mint was established at Constantinople, and the Byzantine style of art began from that time to influence more or less the whole Roman coinage; besides which, the size and character of many of the coins were changed, as well as their names, as will be found detailed at some length in the chapter on weights, values, &c., of the Roman coinage. The coins of Constantine and his colleague for a time, Licinius, are very abundant, in silver and gold, and common in the smaller sizes of bronze. After Constantine became sole emperor in 324 A.D., he removed the seat of empire to Byzantium, under the new name of Constantinople, and from thence great numbers of coins were issued, as also from the mints of a number of western provincial cities which appear about this time, such as those of Treves, Lyons, and perhaps London; for the usurpers had been put down in Britain, and that island formed again an integral portion of the great Roman Empire. The P. LON on coins of Constantine, found abundantly in this island, may probably be read P(ecunia LON(dinensis) like the "Pecunia Treveris" of the money minted at Treves.

We seek in vain for Christian emblems on the coinage of the first Christian Emperor, who does not appear to have given much thought to the subject of his conversion as it is called, except in matters of political expediency.

The ordinary coins of Constantine are of various types, and those minted at Constantinople have sometimes the letters CORNOB., which have puzzled numismatists from the time of the venerable Du Pois to the present time. One of the most probable interpretation appears to be CO.(onstantinopoli) R.(omae) N.(ovae) O.(fficina) II. The B standing according to the Greek mode of numeration for 2. This inscription may be translated as, "(money) of Constantinople, New Rome, of the second department of the mint."

Many of the copper coins of Constantine have a Roman

soldier on the reverse, holding in one hand a trophy, and in the other a standard, the inscription being *Victus exercitu Romanorum*, "Conquered by the army of the Romans."

The common gold coin, or aureus, of Constantine, (in the latter period of the Empire, termed the *solidus*), is a neatly-executed coin, and was issued with various devices.

His copper consists of second and third bronze, corresponding about, in size and value, to our modern halfpence and farthings.

On the coinage of his son Constantius, who became emperor in 353, and reigned till 361, Christian emblems first begin to appear. The principal one being the labarum, or sacred banner, bearing the monogram of Christ, which is held in the right hand of the emperor. The inscriptions do not refer to the Christian symbol, but are such as, *TRIUMFATOR GENTIUM BARBARORUM* (The conqueror of the barbarians), or *GLORIA ROMANORUM*, (The glory of the Romans). The legend respecting the labarum bearing the monogram of Christ, is that it was presented to Constantine on the eve of his great battle with Maxentius, and that by its influence he gained the victory which gave him the domination of the Roman world. Doubtless some circumstance of the kind forms the real foundation of the fable which caused Constantius and the immediate successors of Constantine to place the banner bearing that symbol upon their coinage, as a token of victory; for there is pretty good evidence that it was not from any deep convictions concerning Christianity.

The successors of Constantius placed the monogram alone on the reverse of the middle bronze coinage, where it occupies the whole field; the angles formed by the letter x are being occupied by the first and last letters of the Greek alphabet—the Alpha and Omega—an allusion, perhaps, to the declaration of Christ, referred to in the 22nd chapter of Revelations, "I am the Alpha and Omega, the beginning and the end, the first and the last." As in the former example, the inscription does not refer to the type. It exhibits, however, the different style of title adopted a little before the time of Constantius. The inscription on the coin under description stands thus—*SALVS · DD · NN · AVGG·*, for *Salus Dominorum Nostrorum Augustorum*, (The health of our lords, the Augustus's), alluding to the associated emperors, the



plural being expressed by two terminal letters instead of one, as AVGG for Augustorum, or Augusti; or D·D· for Domini, or Dominorum.

On the coins of Constantine, the inscription round the portrait frequently runs thus—D·N·CONSTANTINVS·MAX., for *Dominus Noster Constantinus Maximus*.

On another coin belonging to the period immediately following that of Constantine—a third bronze—a Roman soldier is represented in a galley, holding the sacred labarum in his left hand, and in his right what appears to be a dove, with its head surrounded by a Nimbus, or Glory, while an angel steers the galley. The dove, however, is generally termed by numismatists a phoenix, and the angel a Victory. This type belongs to the mintage of Treves, as may be seen by the letters TRS in the exergue, for TR(everis), S(ignata). On the coins of the reign of Julian the Apostate, from 355 to 363 A.D., the Christian emblems of course disappear. He was the last of the Flavian family (that of Constantine), and his name and titles as they appear on the coinage, generally run, FL(avius) CL(audius) IVLIANVS. P(ater P(atriæ) AVGVSTUS). His coins are principally third bronze, even the second class having now nearly disappeared. The gold and silver are less deteriorated at this period.

During the reigns of Jovian, Valentinian, Valens, and Gratian, which occupy the period between 363 and 383 A.D., the copper money became altogether insignificant, both in dimension, types, and execution; but the gold and silver still maintained some of the characteristics of the Constantine period. The medallions, however, not coined for circulation, and therefore beyond the limits of this volume, are as good, or nearly so, as those of the reign of Constantine.

A peculiarity of the inscriptions of this period is, that the word "Roma" is again placed upon the coinage, which had disappeared since the reigns of Augustus and Tiberius, and, in fact, since the close of the Republic, except in a few unusual instances in the reigns of the first emperors.

In the great days of the Empire, when all provincial and colonial coins bore the name of their place of mintage, those of Rome alone had no such indication of the place of their issue, as all without such provincial stamp were at once known to be issued from the great metropolis of the world.

In the reign of Theodosius, sole emperor from 379 to 395 A.D., one naturally expects to find some renewed vigour in the management of the Imperial coinage; but such was not the case. His gold and silver are much the same in execution as those of his immediate predecessors, while the copper is perhaps still more neglected. Coins in each metal are found of this reign, and are abundant; but they hardly repay the trouble of collection, certainly not as works of art; but as historical monuments they are valuable. The coins of the pretender who assumed regal power in Britain and Gaul are not very rare, nor are the coins of the sons of Theodosius, Arcadius and Honorius, between whom he divided the empire, Arcadius taking the East, and Honorius the West: they are found either in gold, silver, or small copper; but all are very poor.

The occasional division of the Empire into East and West had occurred as early as Dioclesian, but the permanent division may be said to have taken place after the death of Theodosius the Great, and at that period, I must at present leave the Eastern emperors to follow the coinage of the Western empire to its close.

During the weak reign of Honorius, as is well known, the barbarians who had been kept in check by the vigour and talents of Theodosius, suddenly broke into the Roman frontiers with renewed fury, and the hordes under Alaric actually captured the great capital itself, while the weak emperor was sheltering himself in Ravenna. But this was not the final blow. The enemy, after the death of Alaric, gave way, and a number of ephemeral emperors filled the Imperial throne of the West, from 425 to 476 A.D. These were Valentinian III., Maximus, Avitus, Majorian, Ricimer, Anthemius, Olybrius, Julius Nepos, Glycerius, and finally Augustulus Romulus, who occupied, in rapid succession, the chief power in the gradually crumbling empire of the West.

Coins in gold, silver, and copper, the latter of very wretched workmanship, mark the reigns of these last native rulers of Rome. Those of Romulus Augustulus, expelled by Odoacer, King of the Heruli, who was proclaimed King of Italy, are the most rare, and are marked in catalogues "as gold, rare in the fourth degree; copper being even of the eighth degree of rarity," while no silver are known. The

conquest of Rome by Odoacer was followed by the establishment of a Gothic kingdom in Italy, which was firmly cemented and ably administered by Theodoric, the Ostrogoth, who subdued Odoacer, and who, emulating the manners and refinements of the emperors of the great epochs of Roman power, wished especially to do so in his coinage, as we learn from the records of his secretary, Cassiodorus, who makes Theodoric say, at a public distribution of money after the manner of the ancient liberalities, "With the assistance of coins you teach posterity the events of my reign." From this passage it might be imagined that he had caused the victories and conquests to be represented on his coins as on those of Trajan and other Roman emperors; but if such coins were issued in the reign of Theodoric, they have been destroyed or lost, for none have reached our time except wretchedly executed silver of small dimensions, and still more wretched copper of the smallest class.

Theodahatus, Athalaricus, Witiges, and other barbarian princes, now assumed the supreme power over the whole or different parts of Italy, issuing small copper coins of less than half the size of a modern farthing, and with no device beyond the name of the chief, and sometimes the title of rex.

Justinian, now firmly established in the East, determined to attempt the recovery of Italy, and, sending an army under the command of Belisarius in the year 536 A.D., defeated Witiges, and for a time held the whole of Italy in subjection; but at the same time Gaul was acknowledged an independent Frankish kingdom, under Childeric, the grandson of Clovis, to whom similar privileges had been granted by Anastasius, A.D. 510, though not ratified by treaty. This acknowledgment of the independence of Childeric included the power to coin money, and all other rights and immunities of an independent sovereign; while similar concessions were made to Amalric, the Gothic king of Spain. Britain had been given up even in the reign of Honorius, and the Saxons, at the time of which we are speaking, (say the end of the career of Witiges, 540 A.D.,) were firmly established in possession of that island, so that the series of ancient coinages in the West may be said to have ceased, and those of the modern kingdoms of Europe to have commenced about that time; or probably, the accurate time to commence the modern series is

the year 537 A.D., when the independence formerly conceded to Clovis, was finally acknowledged by treaty in the reign of Childeric, his grandson, with the privilege to coin money as before stated.

The coins of the Gothic princes of Italy are frequently found with the head of Justinian on one side and the name and title of the Gothic king by whom they were issued, on the reverse, as on those of Witiges and others. On those of Witiges the name and title stand D. N. WITIGES REX, within a small wreath of foliage. This, with the suppression of the late Roman form, the D. N. "Dominus Noster," became the simple style of the names and titles on all the coinages of the early kings of the different countries of modern Europe.

There are gold coins of the late Roman emperors of the West, even to Romulus Augustus; but of the Gothic kings only silver and copper are known, of which a list will be found in the Appendix, as well as of those of the Vandal princes, who conquered the Roman possessions in Africa.

COINS OF THE EMPERORS OF THE EAST, FROM THE SEPARATION OF THE EASTERN AND WESTERN EMPIRES TO THE TIME OF THE TAKING OF CONSTANTINOPE IN 1453 BY MAHOMET II.

The coinage of the eastern empire after the death of Justinian, and commencing with the reign of Justin II. in 565 A.D., may be said to belong, strictly speaking, to modern history, as it extends to the recent date of 1453, when this last portion of the Roman world, or rather its capital, which had for some time been nearly all that remained of the Eastern empire, fell before the furious onslaught of the Turkish conqueror, Mahomed II.; but as the Byzantine coins are of a distinct class from those of the kingdoms of modern Europe, and closely allied to those of the lower Roman empire of the West, it appears better to allude to them here, before proceeding strictly to the modern portion of the subject.

The series of Greco-Roman emperors, from Anastasius, 518 A.D., to Constantine Paleologus, 1453, are only interrupted by the French emperors as they are termed, who held the city from 1205 to 1261 A.D., who occupied

but little more of the territory that then remained to the Greco-Roman empire, than the city of Constantinople and its immediate dependencies. These usurpers, Baldwin and his successors, had reduced Constantinople by means of the crusading armies of Europe; but Michael VIII., Paleologus, who, with several predecessors, had made Nicea, in Bithynia, the seat of government during the French occupation of Constantinople, and coined money there, having re-conquered Constantinople, again established the seat of government in the ancient capital, and the coinage of the remaining emperors was minted there.

The monetary system of the Roman empire in the East appears to have undergone a thorough reform in the reign of Anastasius, and it is consequently with that emperor that De Sauley commences his study of the Byzantine series. Indeed, that period, when the Western empire was extinguished, while the Eastern portion still to a great extent remained intact, appears the proper one to commence the Eastern series of Roman coins as a separate series.

The gold money of Anastasius is the solidus and the triens, or third of the solidus; which, in the countries of the



Coin of Anastasius I.

West, became known as Bezants or (Byzantiums). They formed the model of the gold triens of the Merovingian princes of France, the only sovereigns of the new barbaric kingdoms, with the exception of the Gothic princes of Spain, who issued gold money at that early period.

The copper also was reformed in the reign of Anastasius, and an attempt made to issue a large coinage similar to the

old Roman sesterlius, as will be seen by the annexed engraving of a copper coin of this reign.

This copper coinage is considered to be a re-issue of the *folles*\* increased in size. The large M, the monetary index placed beneath the cross, is thought by some to be the Greek numeral 40, expressing the value of the piece as that of forty *nommia*; the CON is the abbreviation of Constantinople, and the other types are moneyer's marks. Money continued to be struck in several Greek cities in the reign of Phocas, such as Carthage, Nicomedia, Cyzicus, &c., but the workmanship is very barbarous. On the copper, the large M of the coinage of Anastasius and his immediate successors, disappears in the reign of Phocas, and is replaced by the Italic numerals XXXX. On the obverse of these coins the emperor holds a purse or scroll, and a cross.

The name and titles of the emperor are, at this period, still in Roman letters, and in succeeding reigns the large M reappears on the copper, and the letters expressing the place of mintage are also generally Greek, except those of the Imperial mint at Constantinople. The gold solidus and triens continue the best coins of the Eastern empire.

Eventually the Latin inscriptions become partially Greek and the titles also are Grecianised, as on the coins of Leo the Wise, on which the legend stands, LEON ENXΩ EVSEBES BASILEVS ROMAIΩN; on some LEON EN ΘEO BASILEVS ROMEΩN; and on others, IHSVS XRISTV NIKA, with the head of Christ.

On the reverse of one gold coin of this reign, 886 to 911, the head of the Virgin Mary appears, with MARIA, and M-R.-Θv, which appears to be a strange jumble of Latin and Greek, both in letters and language, and seems to be intended for M(ate)R. Θ(η)v.

The emperor Andronicus, a son of Michael Palcologus, changed the type of the Byzantine gold, making the reverse represent a plan of Constantinople with its fortifications. In the centre of which a figure of the Virgin Mary is generally found.

On the obverse the emperor is seen kneeling to St. Michael. The titles of Basileus—autocrator, or despotos—were, towards the close of the series, generally assumed instead of

\* See next Chapter.

Cæsar or Augustus; and the coins engraved below will convey a good general idea of the style of types, and the treatment of the head of Christ, a frequent type on those coins.

The later inscriptions on this series of coins are in a strange jumble of Greek and Latin characters and terms, being sometimes all Greek.



Gold coin of Michal Ducas.

The last two emperors died bravely, as became the last representatives of the great Roman empire, defending the walls of Constantinople, and the last one has left coins; but the last of his line, Constantine Palcologus, foreseeing his inevitable doom, refused to exercise the privileges of sovereignty, except in dying as became an emperor, resisting to the death his relentless enemy.



Copper coin of Constantine XI.

A coin of Mahomet II., struck after the taking of Constantinople, appropriately closes the series of the Imperial coinage of the Eastern dominions of Rome.

The inscription—a strange mixture of Turkish and Greek, as those of the later Greek sovereigns had been of Greek and Latin, both in the letters and the language—stands, OM MHAIKIC ΠACHC ΡΩMAC KAI ANATOLΛEC: (the sovereign

of all Greece and Anatolia, Mahomet). The coin is counter-marked in Arabic characters.

A list of the Eastern emperors who coined money, with the comparative rarity of the coins, will be found in the Appendix.

## CHAPTER XXVI.

### ON THE WEIGHTS, METALS, VALUES, TYPES, INSCRIPTIONS, ETC., OF THE ROMAN COINAGE.

#### THE WEIGHTS, VALUES, AND DENOMINATIONS OF ROMAN METALS, COPPER OR BRONZE.

I HAVE endeavoured to trace, in my article on first Roman copper money, its origin, devices, &c. ; it remains, therefore, in this place, only to sum up, in few words, the principal points connected with the adoption of copper as the standard of the Roman coinage. It appears from many detached passages of ancient authors, that the early people of Italy (the Romans among the number) had, like other races in a primitive or barbarous state, used pieces of wood, leather, or shells, as a sort of money. We find the next step to be the adoption of pieces of metal passed by *weight*, and with the Romans this metal appears to have been *copper*,\* which must have been abundant in Italy and Sicily, as its export from those countries is even mentioned by Homer, while copper mines exist at the present day in the neighbourhood of Mount Ætna, which till very lately were still worked. Some confusion exists with respect to the Roman copper coinage, in regard to values, sizes, weights, &c., &c., partly in consequence of the undefined terms, *brass*, *copper*, and *bronze*. What the ancients called orichalcum, was similar to the mixed metal now termed bronze. Æs, the term from which the name of the first Roman coin was derived, was given to the mixed metal of which these coins were formed. The modern Italian term, *ottone*, *rame*, the French *airain*, and the English *brass*, have been long used to express this metal, but are all incorrect, brass being composed of copper and

\* Not, as among the Greeks, silver.



*tin.* As no tin is contained in the Roman *Æs*, *bronze* is now the term generally given by numismatists to this metal, brass being incorrect, as applied to it; and as regards Roman coins, Dr. W. Smith formally recommends the term *bronze*, instead of brass, in order to prevent confusion.\*

The ancients were acquainted with several distinct mixtures or bronzes; there were the *Æs Corinthiacum*, the *Æs Delicum*, the *Æs Æginiticum*, the *Æs Hepotizon*, and many others. Most of these were considered by the ancients, as appears from Procopius, much more valuable than the red or Cyprian copper (*Æs Cyprium*), and he goes so far as to say, speaking of a statue of Justinian, that "*bronze*, inferior in colour to gold, is almost equal in value to silver." But this is strangely at variance with the fact, that four sesterii, which are nearly always of the yellow copper, and weighing each one ounce and a half, were only equal to a silver denarius weighing fifty-eight grains. It is, however, maintained by modern authorities upon the subject, that yellow copper (which with the Romans was a natural product), being a rare and singular combination of *copper* with *Lapis calaminaris*, was of twice the value of the red copper; and hence they infer that the yellow and red copper coinages were kept as separate as those of gold and silver; and it is stated that pieces of the same size, the assarius, or third copper, for instance, which was always coined in red copper, are—if in yellow copper, or brass as it is commonly termed—not *assaria* but *dupondii*,† in other words, of double the value of the red copper pieces. It is stated, also, that they are of finer workmanship than the red copper assarius, and thus it would appear that the sesterterius, or quarter denarius,

\* It is still, however, the custom of many numismatists to term this metal brass, and term the sesterterius first brass, &c. &c., but recent investigations appear to show that the term *bronze* is more appropriate.

† The best authority upon this point, except the monuments themselves, is the passage of Pliny, in which he says, "The greatest glory of bronze is now due to the Marian, also called that of Cordova: this, after the Livinian, most absorbs the *lapis calaminaris*, and intimates the goodness of native orichalcum in our *sestertii* and *dupondii*, the *ases* being contented with their own Cyprian copper." The Livian mine here mentioned is thought to have received its name from Livia, the wife of Augustus, and those of her coins of the beautiful yellow bronze are probably of that mine. The Cordova mines were early worked by the Romans.

and the half sestertertius, or dupondius, and the assarius, or As, which are technically termed the first, second, and third brass, must receive their names, not by their size, but by their metal. The imperial As, or assarius (the third bronze), is said to have been invariably made of red copper till Gallienus, after which it was made of the yellow copper. At which time it weighed only one-eighth of an ounce.

The first step of the Romans towards a coinage appears to have been the adoption of the libra, or pound, as the standard weight of their copper pieces; which pound appears, according to Mr. Hussey, to have corresponded to about eleven ounces and three-quarters avoirdupois.\* A piece of copper adjusted to this weight was called an ÆS or AS, a term which afterwards was used either to express the coin, a *pound weight*, or the material, *bronze*. It appears also that a *foot measure* received the same name, holding the same standard relation to other measures, as the pound did to other weights. The first pieces, which were no doubt square, were without impress, and it is recorded that Servius Tullius first added the impress of an ox, sheep, or swine.† Square pieces, bearing such types, but still passing by weight, were in use till about the time when the Romans, after the conquest of the Greek cities of the south of Italy, copied the style of their coinage, giving to their unwieldy copper ingots the circular form of Greek coins, and at which period the types were changed, and the As was divided into the following parts:—

1st. The As or unit, which was distinguished by the head of Janus on the obverse, and on the reverse by the prow of a ship, and the mark L or l, for one pound.

2nd. The Semis (half the As), with the head of Jupiter, and the mark S, for *Semis*, half.

3rd. The Triens (one-third of the As), with the head of Minerva, and four globules, to mark the number of ounces.

\* It seems probable that both the name of the weight, and the uncial coinage, may have been derived from Sicily. The Roman libra, and the Sicilian litra, having many points of analogy: and there are early copper pieces of Syracuse, bearing a head of Minerva, that have a strong resemblance to this class of money, on which the Sicilians, as well as the Romans, used dots to mark the weight; and the Sicilian names, trixas, dixas, &c., further support the analogy, the trixas of Sicily corresponding to the teruncius of the Romans.

† See page 255.

4th. The Quadrans (one-fourth of the As), with the head of Hercules, and three globules, for three ounces.

5th. The Sextans (one-sixth of the As), with the head of Mercury, with two globules for two ounces.\*

6th. The Uncia (one-twelfth), with the head of Minerva, or Rome, and one globule, for one ounce.

There was also the Semuncia, or half-ounce.

All these pieces have the national device, of the prow of a ship, for reverse. Some of the obverses have the marks of quantity as well as the reverses, but not always, as the club sometimes occupies their place under the head of Hercules on the quadrans. When the As was reduced in weight, pieces were struck called dussis, or dupondius, tressis, quadrussis, and decussis, which were pieces of two, three, four, and ten As's, and it is said that these pieces, up to centusses, one hundred As's, were coined, though none have as yet been discovered. There was also the deunx, of eleven ounces; dodrans, of nine ounces; septunx, of seven ounces; and quincunx, of five ounces.

The As appears to have gradually decreased from its original weight of one pound, at the following periods: \*—About 300 B.C. it weighed only ten ounces; about 290, eight ounces; about 280, six ounces; about 270 four ounces; about 260 two ounces; and about 175 B.C. it was reduced by the Papyrian law to half an ounce, when it was sometimes termed a *libella*. These dates are not all fully to be depended on, but coins exist in great numbers of the As and its parts of all intermediate weights between the highest and the lowest, except those of the full pound, none of which have reached us, the heaviest being about nine and a half ounces. The pieces of the heavier period were most probably of the square or ingot form.

#### THE SESTERTIUS, OR FIRST BRONZE.

Sestertius is a term originally belonging to the Roman silver coinage, in which series it was a quarter of the denarius; but the silver coins of this small size being found incon-

\* Ascertained, by comparison of the records of Pliny and other authors, with the apparent date of the coins themselves, from workmanship, &c. &c.

venient, no doubt suggested the idea of coining it in copper. In this metal, as in silver, it represented two and a half Ases, as its name imports, being an abbreviation of *semistertius*, that is, *two* and half the third, the word two being understood. It is in writing, expressed by the symbol II. S., or HS., both of which represents two-and-a-half, being II. in Roman numerals, and S, for *semis* (half); sometimes it is found as LLS, which is *libra libra semis* (two pounds and a half); pondus was a hundred weight; sestertium pondus, two hundred weight and a half. When the denarius was declared worth sixteen Ases, instead of ten, then the sestertius became worth *four* ases, but still retained its original name. After the general acceptance of the sestertius as the standard copper coin, and consequently the standard national coin, as the Roman currency was founded upon a copper standard; the Romans made all their calculations in *sestertii*, and not, as might be supposed, in the principal silver coin, the denarius.

The manner of expressing different sums in sestertii was rather complicated, but which, by reference to ancient authorities, we find thus explained—

When *sestertius* is in the masculine, as *trecenti sestertii*, it expresses directly the number named—300 sesterces.

If in the neuter gender and plural number, as *trecenta sestertia*, the number must be multiplied by 1000, making 300,000 sesterces.

If the word sestertius is in the neuter gender of the singular number, and preceded by an adverb ending in *ies*, as *decies sestertium*, then the number must be multiplied by 100,000, making the ten sesterces into a million.

In writing, such amounts were thus expressed—IIS. trecenti, IIS. trecenta, IIS decies; but if the number of sesterces was only expressed by Roman numerals, it became often difficult to guess the number meant. If, for example, we find IIS. CCC., one may read it either as sestertii trecenti, sestertia trecenta, or sestertium trecenties; and upon this variety of meaning was grounded the fraud by which the Emperor Tiberius obtained from Galba a large sum, in the following manner:—Livia, the wife of Augustus, wrote in her will, "Galba shall receive IIS. D.," by which she intended IIS. quingenties; but her son and heir, Tiberius,

chose to read it "*sestertia quingena*," giving to Galba only 500,000 sesterces, instead of fifty millions.

The absolute ancient value of the *sestertius* cannot be accurately ascertained, as we do not strictly know the relative value of copper to silver and silver to gold in those times; but, says Eckhel, we can come to its approximate value in relation to the modern value of silver. As a *denarius* is worth 16 Austrian *kreutzers*, so, as a *sestertius* is the fourth part, it is worth 4 *kreutzers*—rather more than twopence English. By this valuation we can sufficiently understand the value of different sums we find occasionally named in ancient authorities, as when Gellius says that "*Alexander's horse, Bucephalus, cost sestertia trecenta duodecim*," or when Suetonius says of Julius Cæsar, that "*he bought a pearle for sexagies sestertium*," or when Tacitus says of Nero, that "*he had given in presents, bis et vices millies sestertium*."

#### SECOND AND THIRD BRONZE.

The second and third bronze as they are termed, are rather parts of the *As* than of the *sestertius*; but this is a point to which archæologists have not given much attention. It appears to stand thus:—The *sestertius* was originally 2 *ases* and a-half, but when reckoned as a quarter *denarius* it became worth four *ases*; the second bronze, which was called the *dupondius*, or double *as*, was really founded upon the true existing value of two *ases* of copper, and was therefore, though in fact founded upon a different standard, exactly half the *sestertius*. The third brass was called the *Assarius*, an ancient name of the *As*.\* The *assarius* was, therefore, half the *dupondius*, so that the second and third bronze were, though in fact reduced forms of the double and single *as*, the half and the quarter of the *sestertius*. Even during the reigns of the early emperors a minute copper coinage existed, the pieces of which are by some termed *minimi*, but they were, doubtless, more strictly speaking, *uncie*, or twelfth parts of the *as*. In addition to the new forms of the *dupondius* and the *assarius*, the *As*

\* In Greek called *Assarion*. At the time of its introduction the Roman *Assarius* was worth half a Greek *obolus*.

itself, with its ancient types, was still coined during the reigns of Nero and Domitian, at the reduced weight of half an ounce, the *uncia*, then called *minimi*, as I have stated, being only the twenty-fourth part of an ounce.

The *sestertius* sustained no material decrease in weight till the reign of S. Severus, when it was coined one-third lighter; it was still further reduced in the time of Trajanus Decius, but who at the same time, as if wishing to preserve the noble dimension of the early *sestertian* coinage, coined double-double *sestertii*, or *quinarii*, which were about the size of the *sestertii* of the first twelve Cæsars. From the time of Trebonius Gallus, to Gallienus, when the first bronze or *sestertius*, in its original form ceases, the *sestertius* does not weigh above one-third of an ounce.

After Dioclesian even the second bronze was no longer coined, and the third was diminished to the twentieth part of an ounce, only twenty-four grains. But this emperor, having restored the purity of the silver coinage of *denarii*, established a new copper coin, the *follis*, of somewhat more than half an ounce in weight. Constantine reformed this coinage, issuing the *follis* of half an ounce exactly, twenty-four of them going to his silver coin called the *milliarensis*. The word *follis* signifies a *purse*, in which sense we find it sometimes mentioned in Byzantine history. Dioclesian's *follis*, from his time till shortly after Constantine, occupied the place of the departed second bronze, but then disappeared in its turn. After Julian, the last of the family of Constantine, even the third bronze is no longer found, and a reduced form of the *follis* of Dioclesian becomes merged in other small coins. The small copper coin of the last emperors was the *lepton*, a small piece of twenty grains, by some thought to be the *uncia*, or *minimus*, of the early emperors; but it is, in fact, the extreme point of reduction of the Imperial *assarius*. It forms the principal copper currency after Julian, and there was also the *noumia*,\* of only ten grains; the *sestertius* had long disappeared. After this period little or no silver or gold was coined in the Western portion of the empire; so that a fraction of the *As*, the first grand coin of the Herculean infancy of the great republic,

\* But few of these small pieces are found; for their comparative rarity, see Appendix.

was in the degenerate forms of the lepton and noumia, the last money of the expiring Empire. In the East, however, an attempt was made to restore a large copper coinage—a fact I have referred to in the chapter on the Byzantine coinage. This coinage appears to be the follis in an increased size, and the M which forms its type is thought by some to be the Greek numeral forty, expressing its value as that of forty *noumia*.

#### METALS.—ROMAN SILVER, ITS WEIGHTS, VALUES, AND DENOMINATIONS.

The first silver bearing Roman types were in fact Greek drachmæ; but these pieces coined with Roman types by newly subjected Greek states in the south of Italy disappeared after the issue of the national denarius. It was not, however, till the conquest of Tarentum, about 281 B.C., that the Romans acquired sufficient wealth of silver to adopt an extensive silver coinage of their own. At that time the As was reduced to such a scale of weights and values as rendered its parts not very dissimilar to the copper money used as small change for silver among the Greek states of southern Italy. This change in the copper coinage, about the time of the adoption of silver, appears to have been effected in the following manner. The vast influx of foreign silver coin caused an apparent rise in the value of produce—that is to say, for instance, a portion of wheat which could previously be obtained for a piece of copper, could now only be obtained for one of silver, so that a money of copper of large dimensions became useless, and a national coinage of silver was consequently introduced.

The Denarius was first coined by the Romans of the value of ten Ases; from which it received its name (which means *ten bronzes*).<sup>\*</sup> As the As decreased in weight while the denarius continued to retain more nearly its original dimensions, sixteen Assaria or Ases were, in the time of Augustus, ordered to go to the silver denarius. The denarius, like the victoriatus which had preceded it, and which was in fact a Greek drachma, was also known as a *quadri-*

<sup>\*</sup> The term denarius is from *Denaeris*; there is also the term milleseris and deciesaseris, respectively 10,000 and 100,000 Ases.

*gatus*, from its car with four horses, or quadriga, and the quinarius or half sesterlius as a *bigatus*, from the two-horse car, which formed its chief type. The denarius eventually decreased in weight, but originally eighty-four were coined out of a pound of silver. Its individual weight about the beginning of the Empire was about sixty grains, and towards the middle of the Imperial period about fifty-eight grains, making it worth eightpence-half-penny of our money at the first period, and seven-pence-halfpenny at the second. The parts of the denarius mentioned by historians are the following, though I have seen none but the quinarius or half.

	In our money.	Pence.	Farthings.
Teruncius . . . . .	.	.	3·3125
Sembella . . . . .	.	.	1·0625
Libella . . . . .	.	.	2·125
Sesterlius . . . . .	.	2	0·5
Quinarius . . . . .	.	4	1
Denarius . . . . .	.	8	2

The weight of the denarius went on gradually decreasing, and in the time of Caracalla it was struck of two sizes, the largest being called an *argenteus*, the smaller one a *minutus*, which last appears to have been the old denarius reduced, whilst the former was a new coin.

About the time of Valerian and Gallienus, we find such coins mentioned as the denarii æris (copper denarii); of these there were two sizes, one being of the usual (nominal) value of sixteen assaria, or four sesterlii; the other being declared worth twenty-four assaria. Examples of these coins exist in modern cabinets. Some class them with silver, as they bear the name of a silver coin, and are, in fact, washed over with tin or silver, or made of a combination of base metals. Of base money of this description we have many modern examples—the ten-centime piece of Napoleon, for instance, being of copper washed with silver; and a little farther back the shillings of our Henry VIII., which, issued by the mint at 12*d.*, were eventually called in at 4½*d.* Some of the base shillings issued by Edward VI. were three-fourths alloy, and were called in during the reign of Elizabeth at 2½*d.*, realising a very good profit to the Crown, but by means that can scarcely be called respectable. The base shillings of



Henry VIII. had a full face of the king, a very good likeness, but the end of the nose, being the most prominent part of the coin, soon began to show the base metal; and from this circumstance he received his well-known goubriquet, "copper nose." All these were pretended silver coins; while the billon money, or black money, of the fourteenth and fifteenth centuries, forms a close parallel to bronze denarii of the Roman emperors.

Goertz, minister of Charles XII. of Sweden, made a trial of base money. He thought, like many finance ministers of his time, that a debasement of the currency was a panacea for financial distress; but instead of paper, or adulterated silver, he endeavoured to give a higher and fictitious value to copper, and to these new copper coins, which were to pass for more than their intrinsic value, he sought to give importance by naming them after classical divinities. There was the Jupiter, the Saturn, &c. &c. But eventually the unhappy minister paid the penalty of his experiment with his life.

Under Gallienus the argenteus eventually took the place of the denarius, but its name still lingered about the principal silver money. At a late period it was worth sixty of the small copper of the last emperors (*assaria*). Constantine introduced the *milliarensis* (or *thousander* as Pinkerton terms it, in consequence of a thousand of them going to the pound weight), these he caused to pass for twenty-four of the brass coin of Dioclesian, called the *follis*. The term *follis*, given to his new copper coin by Dioclesian, was also applied to silver in the time of Constantine, and the *follis*, or purse of silver, then meant 250 *milliarenses*, just as *sestertium* meant 250 denarii, equal, as previously stated,\* to 1000 sestertii. This mode of calculation, and the term (purse), is preserved even to the present day in Constantinople and the Turkish states, where they still occasionally compute values by *purses*, in the mode established in the time of Constantine. Denarii, under various names, but of continually decreasing weight, were struck till the time of the Eastern emperor Heraclius, at which time they only weighed ten grains; so that this silver coin, originating in the republic at the weight of ninety grains, being in the reign of Augustus

\* See article on Roman copper.

sixty, and in the mid-empire fifty-eight, was eventually reduced to ten. It is the parent not only of the French *denier*, but also of the Anglo-Saxon silver penny, which at its best time weighed twenty-four grains, and which preserves to this day the initial of the name of its parent in the D. which distinguishes it in our £ s. d.

METALS.—ROMAN GOLD—ITS WEIGHTS, VALUES, AND DENOMINATIONS.

The first gold coinage in Rome, according to Pliny, was in the year 207 B.C. He must have alluded to the scrupular coinage, which lasted but for a short time. The coins, as previously described and engraved at a previous\* page, are of beautiful Greek art, and are very rare.\* The aureus was the first truly national gold coin of the Romans; at first they were made at the rate of forty out of the pound weight of gold, about 130 grains to each piece. The value of the aureus of the reign of Claudius was (its weight being then 120 grains) about £1 1s. 1d. of our money; but according to the relative values of gold and silver in Rome, where it passed for twenty-five denarii, it was only worth 17s. 8½d. of our money, the value of gold at that time being about twelve times greater than silver.

Alexander Severus coined pieces of one-half and one-third of the aureus, called *semisses* and *tremisses*.

At the time of Constantine the principal gold piece was called the solidus. These new aurei of Constantine were seventy-two the pound weight of gold, at which standard they remained till the end of the Eastern empire; and in later times were known in Western Europe as *Bezants* (Byzantiums) as coming from Constantinople. No other European gold coin existing at that time except the gold *triens* of the Merovingian princes of Gaul, and the Gothic kings of Spain.

\* This gold has the head of Mars on the obverse, and an eagle on the reverse, and it is marked with the numerals XX., which confirm Pliny's account that it went for twenty sesterces (or quarter denarii). There is also the double, marked XXXX., and the treble, marked VXX.

## TYPES OF THE ROMAN COINAGE.

In speaking of the types of the Greek coinage, I thought it necessary to give a short introduction to the subject, in the form of a few observations on their original religious character; I intend to pursue the same course in speaking of Roman types, of which the most striking feature is the *dual* or twofold character of the principal emblems, especially that of Janus. This idea, or myth, appears to be founded on that of antagonist powers, producing the fruitfulness of all things, as light and darkness, youth and age, male and female, &c. The myth of all germinating powers being dual or double, is reproduced in a number of forms by the ancients; we even find the four elements added to the double nature of Janus, under the figure of the four-fronted Janus, or Quadrifons. The Penates, or household gods, were also a dual or double myth.

The Dioscuri, or Castor and Pollux, the hero twins, who are accompanied by two stars, generally placed above the heads,\* to denote their celestial influence, were one of the earliest and most favourite types of the Roman coinage; they are a form of the dual myth, representing perhaps youth and courage. Castor and Pollux were the sons of Jupiter and Leda, and the birth of the twins in an egg is the reason of representing them in the peculiar cap which they always wear, evidently the half of an egg-shell. Castor shared with Pollux the immortality conferred upon him by Jupiter, so that they lived and died alternately. The term Dioscuri expresses "Sons of Jupiter." Occasionally their heads only are represented, as two profiles joined at the back, with a star over each.

Whether the double heads on the early Roman gold and silver are Janus young, or Castor and Pollux, or the youthful Jupiter worshipped at Anxur, is doubtful; they, however, have no stars, which nearly always accompany Castor and Pollux, who were, according to the fable, transformed into stars, in which character they occupy a place among the

\* Sometimes they each wear a cap surmounted by a star, and sometimes they are symbolised by these caps alone.

signs of the zodiac; nevertheless, they sometimes appear on the coins without the usual accompaniment of the two stars. Of the types founded upon the fable of the Dioscuri, there are, as I have said in another place, several; there is a reverse of the Posthumian family, with three horsemen galloping over an enemy on foot, the caps of the Dioscuri flying before them, signifying the irresistible charge of the Roman cavalry, when associated with their aid.\* When riding at full gallop with levelled spears, they are supposed to be in the act of charging in the battle near Lake Regillus; when represented on prancing horses in different directions, they are triumphing after the victory;† when watering their horses at the fountain near the Temple of Vesta, by moonlight, they illustrate another part of the elegant fable related by Dionysius of Halicarnassus; this subject is found on an interesting early denarius of the family series (see article on the Family Coins).

On the early Roman As we sometimes find a double head, formed of Janus and Jupiter joined, the As being the complete or dual form of the Roman measure of value, whilst on the Semis, or half As, we have the head of Jupiter alone, as denoting an incomplete instead of a perfect unity, the *double-unity* alone being complete. The myth of Romulus and Remus beneath the wolf is another form of this myth, which we find placed on the coins of other ancient nations than the Roman. Another form of this device is the head of the two-fronted Janus beneath the ram. Matter and motion form an essential figure of duality, expressing the principle, that the earth standing still would revert to Chaos; a form of duality which we find personified by the Earth and Mercury, in whom motion is typified by the winged helmet or cap. These combinations are generally accompanied by some emblem of germination, such as a plant shooting up, or a young branch budding into leaf, &c. The sacredness of these emblems is sometimes denoted by special emblems of a divine power, such as a lance, which represents the Roman Mars (Quirinus); ‡ sometimes we have a two-headed axe, the axe

\* See passage in Florus, "Apud Regilli lacum dimicatur *commilitonibus* deis."—Lib. I., chap. 2. † See woodcut at page 139.

‡ See Michelet, "La Republique Romaine."

being a well-known emblem of divinity in the early hieroglyphic writing of the Egyptians, where the idea of God was expressed by an axe, an idea to which the Italic symbolism gave a dual character. In the sacred writings of the Israelites we find a flaming or *two-edged* sword similarly expressing the idea of divine power. The myths of the Romans were nearly all imported, and modified to suit the peculiar nature of the country, and the genius of the people.\* In the island of Tenedos two sacred axes were objects of worship, and on their coins we find the double-headed Janus or Jupiter, while on the reverse of the same coins a double-headed axe is found. The Roman *cult* of Mutunus, a name under which they worshipped the garden god, or god of fruitfulness, was derived from Lampsacus, the principal seat of this worship. But it is impossible in the space of this small volume to attempt the dissection of the pages, nay volumes, weary volumes, that laborious investigators have printed on the myths, or religious doctrines, of ancient nations: suffice it to say, that even on the coins of some of the later Roman emperors, this idea of duality is still found as an emblem implying mysterious connections, such as body and spirit, humanity and divinity, or some other such combination. On a coin of the Emperor Commodus, for instance, a head of this description is found, which M. Le Normand describes as Janus, but if so, it is evidently Janus in the features of the emperor, as we find Hercules represented on the coins of Alexander the Great, &c.: it appears more probable, however, that it refers to the deification of the emperor, the head, on one side, representing the features of Jupiter, on the other, those of Commodus,—that is, on one side divinity, and on the other imperial power. As no person, except when deified, could be placed upon the public coins (*sacra moneta*), this would appear an ingenious manner of expressing the idea of deification, through the medium of one of the most ancient and sacred myths of the national religion. Among the myths of a dual, or double, or antagonistic form, that of Hermaphrodite is not the least singular.

The early republican money long preserved the antique

\* See Michelet, "La Republique Romaine."

Italic myth of dual character, either in the form of Janus, or the Dioscuri; but both these eventually gave way, or became secondary, to types connected with the national triumphs; first, in republican times, to such as were connected with the families holding office in the public mint, and afterwards to the personal triumphs, real or assumed, of the emperors. The series of coins which were at one time termed *consular*, and thought to be issued by successive consuls, are now known to bear, not the name of the consuls, but those of the monetary triumviri \* of their time.

From the foregoing remarks it will be perceived that the first Roman types were of a mythic or religious character, like those of the Greeks; and that in the series of types of the "family coins,"† an original and truly national and historical class of types begins to appear, which was carried out with greater effect on the superb copper coinage of the empire. The types of the imperial coinage of Rome form at once the most striking, most interesting, and most historically valuable series of types ever engraved on a national coinage. I had almost added the most beautiful, which might also be said, but for the exquisite art with which the Greeks found means to invest, with exquisite symmetry, even a dolphin, or vine leaf.

A volume has yet to be produced, arranging chronologically all the most beautiful types found on Roman coins, with suitable explanatory descriptions; but I have only space to allude here to a few of the most striking of these types, and in that I shall not attempt chronological order, as occupying too much space, but merely attempt to show the general principles upon which they were adopted. Some of the most interesting are those recording such well-known historical events as that celebrated on the coins of Vespasian and Titus, which bear the inscription *Judæa Capta*, as described in the chapter on the imperial copper, or, the conquest of Egypt, of Dacia, of Parthia, &c., which are recorded on the Roman coinage in a similar manner to that of Judæa. Equally interesting are the records of public buildings now

\* The monetary triumvirs were three associated mint-masters, who directed the operations respectively of the gold, the silver, and the copper coinage.

† See coins of the Roman Republic.

no longer in existence, the appearance of which has been preserved on this interesting series of coins. The manner in which qualities, virtues, privileges, &c., are represented, such as Piety, Beneficence, Liberty, &c., is also highly characteristic and pictorial, as the following few examples will testify.

*Pax*, or Peace holds an olive-branch, and a horn of plenty; or sometimes, is beautifully expressed by a similar figure extinguishing the torch of war, against a pile of arms.

*Providentia*—is a figure holding a wand or rod of protection over a globe, and bearing a horn of plenty, &c. Sometimes the gate of a Pratorian camp has a star over it, symbolising the protection of Heaven, *providentia* being the inscription.

*Pietas*, (piety)—is an exquisite figure, full of expression, in the act of sacrificing at an altar. On other coins pontifical instruments of sacrifice alone represent Piety.

*Fecunditas*, (fruitfulness)—is a finely-designed female figure, surrounded by children.

*Aequitas*, the equity type, is a figure with a horn of plenty in one hand, and a pair of scales in the other; expressing, very ingeniously, that the distribution of public protection is to be awarded by the scales of justice.

*Clemency*, is a favourite type, equally well expressed; and also *Concord*, which is expressed by two figures joining hands.

A number of other sentiments and moral virtues, too numerous to mention, are expressed with equal felicity, and accompanied by concise and appropriate inscriptions; in fact, examples of this kind might be multiplied *ad infinitum*; but I must proceed at once to give a selection of Roman types, of different character.

*Conservator Augusti*. (the preserver of the emperor.) The types accompanying this inscription are various; on a coin of Elagabalus, the stone god, *El Gabal*, guarded by an eagle, is drawn in a quadriga, above which is a star, indicating the celestial origin of the protective power. Sometimes a figure of Jupiter is the principal object; beneath whose extended arm is a small figure of the emperor.

The *Decursio* type, (literally *course* or excursion,) alludes to a military expedition, and represents the emperor

on horseback, armed, and accompanied by one or more attendants.

*Concordia Militum* (the concord of the soldiers), is represented by a female holding two standards, or sometimes by two clasped hands only.

The *Adlocutio* type represents the emperor addressing the legions.

The *Adventus* type (the coming of the emperor), is generally an equestrian figure of the emperor represented in various ways; sometimes with a lance turned downward in token of cessation of hostilities, after victories, the other hand stretched forward with an amicable and protective action. The emperor is sometimes accompanied by a female figure bearing a cornucopiæ, expressing that he not only comes accompanied by victory and peace, but also by beneficence and plenty.

*Fides Militum*, alludes to the fidelity of the soldiers, and is ingeniously expressed in various ways.

*Genius Exercitus*, the genius of the army, and *Genio Populi Romani*, are also neatly expressed by appropriate figures and symbols.

*Moneta*, the goddess superintending the public coinage holds a horn of plenty and a pair of scales, beneath which is a heap of coin or metal. On later coins three such figures are sometimes represented, as presiding over the three metals, copper, silver, and gold; as did the three chiefs of the mint, the triumviri monetales.

*Rector Orbis* (the governor of the earth): beneath this inscription the Roman emperor is represented holding the globe in his hand.

*Fortune*, is accompanied by the prow of a vessel, or an oar, and bears a cornucopiæ; she is also represented in other manners.

The different types on coins struck in commemoration of emperors or empresses are very various. On some, a statue of the deceased is borne in a magnificent biga or quadriga. Claudius ordered that there should be a quadriga drawn by elephants in the funeral procession of his grandmother Livia. On other coins is a tomb, the door of which is partially open, as just having received another tenant; sometimes the type is a magnificent funereal pile.



The *Apotheosis* types are also various : sometimes we see an empress borne to heaven by an eagle, the bird of Jupiter, as in the case of those struck by Hadrian in commemoration of Sabina ; sometimes the figure of the deceased empress appears in a car drawn by peacocks, symbolic of the protection of Juno.

The *Annona* type appears on coins struck on the periodical distribution of corn and other similar occasions ; it is generally a female figure, holding a cornucopiæ, and ears of corn. Other types of a similar class record the periods of celebrated national games. Both these types are frequent, and form curious records of the craving of the Roman populace for "*panem et Circenses*" (bread and games of the circus), which was frequently their only cry in seditious risings.

*Libertas*, liberty, is a female figure holding the cap of Liberty and a sword.

*Liberalitas* : this inscription is accompanied generally by the representation of the emperor in the act of distributing the periodical liberalities, a sort of maundy money upon a large scale.

*Britannia* : the so-called Britannia, on Roman coins, beneath the inscription BRITANNIA, is not Britannia, but the goddess *Roma*, seated on a rock symbolising the subjected province. A similar figure appears on coins recording other conquests.

*Securitas Reipublicæ*, is represented by a bull, as one of the symbols of Italy, with two stars above, most probably those of the Dioscuri.

*Victoria* : the figure of Victory is very variously and beautifully represented, sometimes holding trophies of arms, or standards, or erecting a trophy, or drawn in a triumphal quadriga, or holding laurel crowns, &c.

*Vota Publica*, a public offering or sacrifice, represented by a very pictorial group, in the act of sacrificing.

On late coins, after Constantine, the initials of Christ are the most conspicuous type.\*

*Roma Resurges*, on the coins of some of the late emperors, expresses that Rome shall recover her ancient glory, by

\* See reign of Constantine in coinage of Roman empire.

means of the emperor, whose figure, under the protection of Minerva, raises up the fallen figure of Rome.

Not the least interesting of Roman types are the portraits of the emperors, empresses, and other members of the imperial family; the whole series including above three hundred authentic portraits, the great majority of them being of fine and highly characteristic execution.

Such are a few of the types found on the noble series of Roman imperial coins; but the present list can but suggest the great variety and number of these interesting records of the great career of Rome; for a collection of the whole of the types, even of the reigns of Trajan and Hadrian, would half fill my volume.

#### INSCRIPTIONS ON THE ROMAN COINAGE.

The inscriptions of Roman coins are more interesting than those of the Greek series, inasmuch as they are not confined to the name of a town, a magistrate, a prince, or the inflated titles of the latter, found upon the later series of Greek regal coins, but refer to a great variety of subjects connected with the government of the Roman empire, its historical events, &c. Some of the elder numismatists, not content with these legitimate sources of interest, sought further excitement in "blundered" inscriptions, or partially obliterated ones, which they prized as greater *rarities* than perfect coins; seeking to give overstrained interpretations to such accidental mistakes, many of which were ridiculous enough. On a coin of Carausius, for instance, it was thought that the name of his wife had been discovered, the inscription being made out, "F. Oriuna Aug.," while the simple fact is that a crack in the coin separated the F from the rest of the word, and an imperfect T was converted into an I to aid the supposed discovery; the real inscription being FORTVNA AVG(usti), the fortune of Augustus, a very common inscription on late Roman coins. Another similar example is of one of the common coins of Faustina, on which the name was blundered as SOVSTI, instead of

\* Inscriptions, blundered by the die engraver, are frequently found both on the coins of classical antiquity, and of the middle ages.

Fausti, a usual abbreviation. But SOVSTI afforded the German cognoscenti an excellent opportunity for racking their brains in a delightful agony of doubts and absurd suppositions respecting its interpretation, until Klotz ridiculed them out of their learned investigations by proposing the following satirical interpretation: "*Sine Omne Utilitate Sectamini Tanti Ineptias.*" Such a morbid kind of enthusiasm in this delightful science is much less common now; but still, in this, as in other branches of archæology, things possessing no value but that of rarity, are sometimes more highly prized than those having real interest and real beauty to give them a lasting and legitimate value.

In the republican period it has been shown that the monetary inscriptions of the Romans were at first very brief, the earliest being merely the name of the city, ROMA. To this was eventually added the name of the mint-master by whom the coin was struck, and eventually the name also of any one of his ancestors, whose deeds, if of a national character, he appears to have had the right of placing upon the coinage as types. About the time of Sulla, the names of eminent living personages, not connected with the mint, were placed upon the coinage—a custom which continued to the end of the republic.\*

Of the various kinds of inscriptions which distinguish the coins of the empire, those relating to the titles of the emperor ought perhaps to be mentioned first, as being most common. Augustus, when he permanently adopted the title of Imperator, affected to receive it only for a certain period, at the end of which it was to be renewed or withheld by the senate, this renewal being well understood to be merely ceremonial. This form was long continued, and accounts for the inscriptions IMP(erator) II. or III., as imperator, for the second or third time, &c. The title of Augustus, which he assumed, became greater than that of imperator and was frequently used without the former title; it is almost invariably expressed by AVG., though sometimes by A alone. AVG. on the coins of Antony, before the title of Augustus was established, expresses Augur, an office held by that triumvir. AVGGG. is found on coins of associated emperors,

expressing three Augustuses, as CC express two Cæsars. On some of the coins of the sons of Constantine we find the Greek title ΒΑΣΙΛΕΥΣ (king), assumed in addition to that of Augustus.

During the empire the consulate was an office of mere form, accepted by wealthy citizens for the sake of the inaugural procession, and other empty pageantries connected with it; but it was continued to the end of the empire, consuls being elected every year, as in the time of the Republic, of whom an interesting list of names has been preserved by historians, with scarcely a single omission. The emperor himself was frequently one of these honorary consuls, and we generally find the number of times of his consulship recorded on the coinage, as COS. I., or VIII., or X., as the case might be. Proconsul is generally expressed by PROC. The office of tribune, or as it was termed in imperial times, the "tribunitian power," was also conferred on the emperors; for few of the ancient republican offices were obliterated during the empire, but superadded to the dignity of the emperor. The investiture with the tribunitian power was renewed periodically, like that of imperator, but more frequently and regularly, and is generally expressed by the letters TRIB(unitia) POT(estate), or TR. P., or sometimes only T. P., generally with the numerals I. II. or X., as the case required.

Pontifex Maximus, or high pontiff, was another of the important public offices, and is one which has even outlived the empire, the title being found at the present day on the coins of the Popes,\* who succeeded the Emperors in the sovereignty of the eternal city. Pontifex Maximus, is generally abbreviated as PONT. MAX., or P. M. All these titles are found together in the following inscription on a coin of Claudius, thus written:—TI(berius) CLAVD(ius) CAESAR AVG(ustus) P(ontifex) M(aximus) TR(ibunitia) P(otestate) VI (for sextum) IMP(erator) XI (for undecimum); which may be Englished, Tiberius Claudius Cæsar, Augustus, high pontiff, holding the tribunitian power for the sixth time, and imperator for the eleventh time. It will be

\* On a coin of Pope Gregory XVI., now before me, it stands, "Gregorius XVI. PON. MAX. A. IV. ROMA, 1834."

understood that the smaller letters, within brackets, are added to supply the abbreviations, the capital letters alone appearing in the inscription on the coin: nearly all Roman monetary inscriptions are abbreviated in a similar manner. The title of Prince of the Roman youth, "princeps juventutis," was, at an early period of the empire, conferred upon the Cæsar or heir apparent to the throne, the term Cæsar becoming subordinate to that of Augustus. It sometimes appears on the coinage abbreviated, as PRIN. IVVENT. The P.P. of Roman monetary inscriptions expresses PATER PATRIÆ (father of the country), a title frequently assumed by the emperor, or conferred by a servile senate. DIVVS is found on the coins of deified emperors, sometimes written at full length and sometimes DV. The characters II. VIR. or III. VIR. express Duum-vir or Trium-vir. On the coins of the later Cæsars, N. C. sometimes expresses N(obilissimus) C(æsar). On the coins of the last emperors the word Imperator appears to be superseded by Dominus, or Lord, generally written DN., as on a coin of Valens, DN. VALENS P(ater) P(atriæ) AVG(ustus). D. N. is sometimes read D(ominus) N(oster), as Our Lord Valens, &c.

The letters S. C. invariably express, Senatus Consulto, by consent, or decree of the senate; and S. P. Q. R. S(enatus) P(opulus) Q(ue) R(omanus), The Roman senate and people.

Inscriptions referring to the coinage and places of coining are expressed in the following manner:—

A. A. A. F. F. A(auro) A(rgento) Æ(re) F(lando) F(eriundo), allusive to the treble coinage of gold, silver, and copper.

A. P. F. A(rgentes) P(ublico) F(eriundo).—RO. P. S. is RO(ma) P(ecunia) S(ignata): money struck at Rome.

S. M. R. S(ignata) M(oneta) R(omæ).—S. CONST. S(ignata) C(onstantinopoli): money struck at Constantinople.

After money began to be coined at Constantinople, inscriptions relating to the place of mintage are always placed in the lower portion of the coin, termed the *exergue*. Many abbreviated forms of inscriptions occur which have not all been, as yet, satisfactorily explained. The following are a few of them, with the suggested interpretations:—

CONOB. may be CO(nstantinopoli) OB(signata). CORNOB. is, perhaps, CO(nstantinopoli) R(omæ) N(ovæ) OB(signata); and COMOB. CO(nstantinopoli) M(oneta) OB(signata).

Some of the late Byzantine medallions have S. M. N., which may be S(ignata) M(oneta) N(obilis), which, if so, would prove the medallions to be a large class of *coin* so termed, and not merely *medals*, as is generally supposed.

Inscriptions relating to great triumphs are generally in full, as that on the coins of Trajan, recording the subjection of the Parthians, and the placing a new king upon the throne, which stands REX PARTHIS DATVS (a king given to the Parthians); or on those of Vespasian, recording the reduction of Judea, JVDÆA CAPTA (Judea taken).

For further particulars of the inscriptions found on Roman coins the reader is referred to the Appendix, where a great number of inscriptions are given, with the translations.

The student may think the system of abbreviation adopted on the Roman money rather complicated and confusing, but it is nothing to some modern examples, of which I will only cite one. On a half-crown of George I. the inscription stands, "BRVN. ET. L. DVX. S. R. I. A. TH. ET. EL."\* It is quite certain that, if the explanation of this inscription should be lost, it will form an exquisite puzzle for future numismatists, and help some future Klotz to a satire against the wild interpretations that enthusiastic archaeologists would doubtless suggest. But, fortunately, Mr. Hawkins has recorded the proper interpretation in a valuable work that is likely to exist as long as the coins themselves. It is as follows:—"BRVN(svicencis) ET. L(unenbergensis) DVX S(acri) R(omani) I(mperii) A(rchi) TH(esaurarius) ET. EL(ector):" Duke of Brunswick and Lunenberg, and Archtreasurer and Elector of the Holy Roman empire.

The word Rome does not occur, as I have stated, on Roman imperial coins, struck in Rome, till a late period of the empire; whilst the name of other cities where the money was struck by the Romans was placed beneath the principal device, in what is called the *exergue*. On those of Antioch is, ANT. A. for Antioch, of the first mint, &c.; or P. TR. (pecunia Treveris), on money of Treves. The absence of such a name, says the *Encyclopédie*, was sufficient to denote that the coins were struck in the capital of the known universe (*l'univers*

\* Humphrey's "Coins of England," p. 105.

*connu*); just as *urbs*, the city, was fully understood to mean none other than Rome.

Occasionally, fantastic variations of well-known inscriptions occur, and it is supposed that the coins on which they are found were struck by the slaves employed in the mint during the Saturnalia. On a coin of Gallienus, which has been described as a Saturnalian coin, the inscription stands "*Galliena Augusta*;" thus placing his name and title in the feminine gender, in allusion to his unmanly neglect of his father Valerianus, when taken prisoner by Sapor. We have similar modern examples of medallic caricatures, among which may be mentioned those of Cromwell, struck, no doubt, by the Royalist party at the latter part of the civil war, or immediately after the Restoration.

The S. C. on these Roman Saturnalian coins must be understood, not as "*Senatus Consulto*," but as "*Saturni Consulto*," in ridicule of the senate; for neither emperor nor senate were spared in the *lazzi* of that orgie; of which the vivid reminiscence still exists in the modern Carnival. Much more might be said in this place on the interesting subject of Roman monetary inscriptions, but in an elementary work like the present, it is impossible to extend the treatment of any single subject beyond a very confined limit.

Greek inscriptions on coins struck in the Grecian States under the domination of Rome, will be found briefly described at p. 303.

#### THE ART DISPLAYED ON THE ROMAN COINAGE.

The art displayed upon the Roman coinage is not of so high a character as that of Grecian money of the finest period; but it possesses characteristics of its own, of great and peculiar beauty, which give it, in the history of art, a place almost as important as that of the monetary art of Greece.

The Roman mode of producing the earliest copper coinage of ingots was no doubt an art, learned of their more polished neighbours the Etrurians, whose skill in working copper is mentioned by ancient authors.

Etrurian skill in painted vases, in sculpture in marble, or in architecture, is not mentioned; but their skill in working

the abundant national metal, copper, is frequently alluded to; and the *bronze candelabra* of Etrurian workmanship were celebrated at Athens in the time of Pericles.\* Their knowledge of art was originally derived from the Greeks, but working upon an abundant native material—the Italian copper—they created a national and original branch of art, which soon displayed characteristics entirely its own. Just as the occurrence of an unusually abundant supply of coal, and iron stone, both in the same locality, in our midland counties, have led to the immense superiority of English cutlery, and its celebrity all over the world.

It is now the general opinion, that the arts of Etruria were originally derived from Greece, even the earliest and most grotesque styles of Etrurian art, finding their prototypes in undoubted Grecian works. Of this the grotesque vases found at Corinth are a proof, which have the four-winged Genii, subsequently found on the earlier Etrurian works, and recently discovered on the sculptures of Nineveh. Etruria, colonised by Tyrrhenians, may have been influenced by Greek art, at a much earlier period than the Greek colonisation of Magna-Græcia and Sicily; and in course of time, its arts must have taken a direction partially their own, to be influenced, however, a second time by those of Greece, when the south of Italy was peopled by Greeks who left the mother country, when Hellenic civilisation was in a more advanced period of its growth. Etrurian artisans most likely cast the first Roman stips, or square pieces, when distinctive types were first adopted; whilst about the time of the issue of the great *circular* copper money, the types and style of art were influenced in their treatment by the employment of Greek artists from the south. There is a fine rugged grandeur about the great copper pieces of this latter epoch, which is not entirely Greek, and no doubt exhibits a reminiscence of Etrurian character.† High finish could not be attained in the mode by which this massive money was produced, that of casting, and particularly in the wholesale manner in

\* See Micali's engraving of a fine bronze Etrurian candelabrum in his *Monumenti inediti*.

† See engraving of As, plate vii. The early gold and silver, though in a more finished manner, exhibit a similar combination of styles.



which the work appears to have been carried on, several being cast at once, as is proved by curious specimens in the British Museum, several of which are stuck together, just as they came out of the mould, above two thousand years ago.

The grandeur and high relief of the style displayed on the uncial copper, gradually gave way, towards the close of the issue of that class of money, to one diametrically opposite; of which an exceedingly low relief, but of more refined and careful outline, were the characteristics. The art displayed on the As and its divisions, in this style, is well exemplified by the head of Mercury on the Sextans or sixth of the As, of a period just previous to the reign of Augustus. The same manner, but inferior in treatment, appears on coins struck by Augustus bearing the portrait of Julius Cæsar.\* This, however, marks a period when certain *proportions* were assumed in monetary portraits, which distinguish it from Greek art of a similar class. The introduction of more of the neck, which was generally made somewhat long and thin in proportion to the head on the early imperial coinage, caused the head to occupy much less of the field of the coin than it does on Greek money; as may be exemplified by comparing the monetary portraits of Augustus, or of Trajan, with the head of Alexander the Great on his coins; in the latter case no neck being shown, while the head itself nearly fills the circle. It is this different proportion of the size of the head, in relation to the dimensions of the coin, that creates upon the eye the first sensation of dissimilarity between the Greek and Roman styles of monetary portraiture.

The coinage of Nero exhibits Roman art in its highest form, as far as portraiture is concerned; and his *decursio* type is, perhaps, the most favourable specimen of pictorial composition on the Roman coinage. It should be compared with the galloping quadriga on Syracusan medallions, and although it cannot pretend to the almost Phidian magnificence of those compositions, it yet possesses a character of its own, artistically skilful, and very agreeable, which is far from being devoid of grandeur, though not of that high and ideal quality which distinguishes Greek work. It is

\* See plate vii.

more real, and therein consists its inferiority. The same peculiarity of proportion may be observed in the *decursio*, as in the portraits; the field of the Roman coin is but sparingly occupied with the subject, while in the Greek coin with which it has been compared, the quadriga nearly covers the entire field.

Certain coins of Trajan exhibit the same style of composition as the *decursio*, but of a period when Roman art had lost the peculiar grandeur of the epoch of Nero and Claudius, having gained a refinement and finish that scarcely replace it.

The monetary artists of the period of the Antonines sought to restore the high and bold relief of the earlier epochs, and in some respects very successfully. This remark applies more especially to the medallions of Antoninus Pius. The relief of the subjects upon these pieces is bolder, and the composition more intricate, than on the coins of Trajan, while the field is more amply and richly filled, after the Greek manner, and to Roman, and less poetic feelings, the work might appear to surpass even Greek art in interest, as being more *real*. But on reference again to the Greek quadriga, it will be acknowledged that however attractive the Roman work may be, with its neat yet bold execution, and its interesting and accurate details of costume, manipulated with that exquisite artistic skill which attracted even the admiration of the classical Winkelmann, who notices especially the medallions of Commodus, yet the rounded and flowing Roman forms will not bear critical comparison with the nervous angularity, full of energy, action, and ideal grandeur, which characterises the Grecian work. Roman artists, nevertheless, produced many works of high merit in other branches of art at this epoch, and had nothing remained to us but the colossal busts of Lucius Verus and Antoninus, in the Louvre, they alone would be sufficient to stamp it with a character of great excellence.

The last period of art worthy of note on the Roman coinage is that of the Byzantine period, beginning with the age of Constantine, when, in the renovated Byzantium, raised to the rank of the eastern capital of the Roman world under the name of Constantinople, a curious blending of Roman and Greek art produced that singular style, termed Byzantine, which, with all its stiffness, possesses a certain indefinable charm, and even grandeur, which is very fascinating. It is

the style which influenced the feeling of the early arts of the middle ages all over Europe. It is the style we see glittering in a blaze of gold in the massive illuminated gospels of the early centuries of the Christian era; such as Mr. Curzon, in exploring the monasteries of the Levant, found sparkling in the gilded pages of vellum, that were serving as knee-rests to the monks on the dank stone pavements. It is the style which still lends its peculiar and mystic character to the painted saints, dimly frowning from their gleaming golden back-grounds in the old churches of Russia; and such as M. Papeti found the monks of Mount Athos still practising in the decoration of their convent walls, in the middle of the nineteenth century. The peculiarities of this style may be studied in the coins of Constantine and his successors, which are of the most decided Byzantine character. The rigid but careful and numerous folds of the drapery, the studied and yet stiff position of the figures, and the careful finish of the minor bead-like decorations, borders of pearls, &c., are just such features as we find in the carved ivory diptychs, the illuminated gospels, and jewelled reliquaries from the sixth or seventh to the tenth century. In some parts of the Levant, and in Russia, as I have stated, this style is practised even to the present day, so deeply did Roman art, even in its latest and fallen form, influence that of the barbaric kingdoms that rose upon the ruins of the empire.

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## CHAPTER XXVII.

OF THE CLASSIFICATION OF A CABINET OF GREEK AND ROMAN COINS. OF THE SELECTION OF SOME PARTICULAR CLASS OF COINS AS THE SUBJECT OF A SMALL COLLECTION. AND ON THE FORGERIES AND IMITATIONS OF ANCIENT COINS.

THE student who has found sufficient interest in the preceding pages to read them carefully, will already have perceived the nature of the general system of classification of ancient coins, now found most convenient in a cabinet. He will at once perceive the advantage of the first grand division into Greek and Roman. The Greek, he will have

seen may be divided into two grand sections; the first consisting of *autonomous* coins, or those coined by independent cities or republican states; the second, of those coined by princes. The autonomous class may be advantageously collected into groups, each group containing the coins of all the cities and petty states within a certain well-defined tract, kingdom, or province; such as Caria, Bœotia, Macedonia, Sicily, &c. The coins of towns, &c., within each great district, might be arranged either alphabetically or numerically, the name of the *district* being placed in *large characters* on each drawer of the cabinet, and that of the *towns* in *smaller letters*. A certain chronological order may be preserved, by making the upper drawers of a cabinet contain the coins of those states which were the earliest to coin money; the next most ancient coining district being placed next in succession; for instance, the Lydian drawer might be the first, and other Asiatic early coining states next; then the Ægina drawer, the Bœotian, the Argian, the Macedonian, &c. In each grand district or division, those places, the coins of which exhibit the most ancient character, should come first; and of each individual city, the most ancient coins should take precedence, descending gradually to the most recent.

In the Sicilian, African, and some Asiatic districts, the coins with inscriptions in the Phœnician or Punic characters may be classed into separate subdivisions, though probably in many instances the work of the same artists as those with the Greek characters; for it appears pretty certain that the Carthaginians nearly always employed Greek artists to execute their money, and there is reason to believe the same of other Phœnician races. A similar order may be observed with respect to the Greek regal coins (that is to say, those bearing the names or portraits of sovereign princes); in this division the most ancient coining kingdoms coming first, &c., as just detailed in the arrangement of the autonomous coins; such series as those of the Arsacidæ and Sassanidæ of course coming last; which, though comparatively speaking, barbarian in character, are yet linked on to the Greek series by dynastic succession, by the use of the Greek character in inscriptions, or other chains of association.

The Roman series may be separated into three grand

divisions—the Republican, the Imperial, and the Imperial Greek. The republican division would comprise the early uncial money of copper, that is to say, the As and its subdivisions; the early silver and gold of mixed Greek character; and the series termed consular, or family coins, each arranged chronologically, as far as practicable. The chronological arrangement of the imperial series, with a subdivision for colonial and provincial coins is very simple, the succession of emperors affording certain indices for the preservation of chronological order. The Imperial Greek, or those coins struck in the Grecian dependencies of Rome, both in Europe and Asia, which have a partially Greek character, with Greek inscriptions, &c. &c., may be appended to each reign, or may be arranged, like the Autonomous Greek, in grand divisions of districts, such as Syria, Macedonia, the Greek islands, &c., with subdivisions for the few cities still coining autonomously during the reigns of successive emperors. The Alexandrian series of Imperial Greek is of a somewhat distinct class, which merits, perhaps, an entirely distinct division. But I should prefer arranging both the Imperial Greek and the colonial coinage of Rome along with the coins of Roman mintage of each successive reign, as forming part of the great imperial coinage of Rome; and in this manner the state of art in various parts of the Empire would be exhibited in a more instructive manner than if the coinage was broken up in a cabinet into distinct classes.

#### OF THE SELECTION OF SOME PARTICULAR CLASS OF COINS AS THE SUBJECT OF A SMALL COLLECTION.

The accumulation of a tolerably complete collection of ancient coins, embracing the whole subject, would, as the student must by this time have perceived, require both opportunities and means within the reach of but few. In most cases it will therefore be desirable to look to a small *selection* from each class, formed upon the plan of the one made for the illustration of this volume, as being just sufficient to illustrate the subject generally; and then, the student may devote his collecting energies to some especial class

occupying moderate limits, which may, by occupying solely the attention of his leisure, be made more rich and complete than even the same especial class in many of the greatest public collections.

The Macedonian regal series is admirably adapted for this purpose, as it includes the earliest regal coin known, bearing a name, and thus exhibits nearly all the successive peculiarities of the various phases of the Greek coinage, from nearly the earliest period, to the subjection of the country to Rome ; and would consequently form a most interesting cabinet in itself.

Or, a more compact series, and one extending over the fine period of the art only, would be that of the Seleucidan dynasty of Syria ; or that of the Ptolemies, occupying about the same period ; the completion of either of which, would sufficiently occupy the attention of an enthusiast, a portion only of whose leisure could be devoted to the pursuit.

Some have suggested that a complete collection of the coins of Chios would exhibit specimens of every period of the art better than those of any other single state.

The coinage of Sicily, or even those of Syracuse alone, would afford ample scope for furnishing a most exquisite cabinet, exhibiting coins from nearly the earliest infancy of the art to its most splendid development.

Some districts of Magna-Græcia also afford ample scope as separate and distinct fields of study and collection ; as Tarentum, and Neapolis.

If the student prefers the Roman series, as more historically instructive, a very complete cabinet may be formed of the coins of the Empire, those of nearly every emperor being in existence, in several classes of coins. Some have made collections of Roman imperial gold ; others, of silver. The most splendid Roman series, however, in an artistic point of view, is, undoubtedly, that of the large bronze. But as that ceases with Gallienus, a collector may form a more complete series of the copper coins of the Roman emperors by taking the second bronze, which will be, at the same time, more economical, few of that class bringing anything like the prices of the larger series.

## OF FORGED COINS.\*

In forming a collection of ancient coins the amateur must make himself acquainted with the aspect of forged coins, which are of two distinct classes; first, those which are the works of ancient forgers, against whose base imitations of the public money severe laws existed as early as the time of Solon; and, secondly, those modern imitations of ancient coins produced by the ingenuity of unscrupulous artists who, ever since the fifteenth century, when ancient coins first began to attract the attention of the curious, have been engaged in this fraudulent branch of manufacture, reaping a rich harvest from the unwary or uninformed collector.

Human ingenuity is so prone to evil, that scarcely had the art of coinage been developed, and money of that convenient form put in circulation, than the labours of forgers commenced; and their productions are frequently of execution quite equal to the real coin, and much more ingenious in fabric; for the base metal is so skilfully plated with its thin coating of gold or silver, that even at the present day pieces are continually found still perfect; and I myself, very recently discovered a beautiful silver coin, which had long been the pride of a fine collection, to be an ancient forgery, as ancient as the true coins themselves. Its value is of course decreased by this discovery, but its beauty is undiminished, and it must still form a very interesting monument both of the artistic and manufacturing skill of the period. Indeed, so beautiful were some of these fraudulent imitations of the coin, that they were, as specimens became rare, highly prized by the ancients themselves.

There are ancient forgeries existing even of the early coins of Ægina; and Herodotus mentions other forgeries of coin as a common offence, but does not appear to believe in the wholesale forgery of gold money attributed to Polycrates, who is said to have defrauded the Spartans by a large payment of base gold coin. There are, however, existing forgeries of the early Lydian† gold coins, bearing the fore

\* Beauvais and Pinkerton have both interesting remarks on forgeries of ancient coins.

† Numismatic Chronicle, vi. 61.

part of a bull and a lion, which were in circulation in many parts of Greece at that time, and which may have formed part of the very pieces with which the crafty Polycrates cheated the rugged Spartans, less accustomed to the interchange of money.

Roman forgers were less skilful than the Greeks; and most of their forged money is merely cast. On a recent excavation in France, a complete set of Roman forging implements was discovered, consisting of clay moulds, &c. It is thought that in some instances the Roman cast money of the late periods of the empire is not forged; but that this mode of fabric was adopted in some of the military expeditions, or sudden changes of government, when a more rapid mode of producing money than the usual one was desirable. Such casts, however, whether the works of the state or of forgers, are worthless to a collector, unless they bear some rare type, or have some special ground of interest.

Of modern imitations of ancient coins, those of the Paduan forgers are the most celebrated; but long before that time the trade had commenced. Guillaume du Choul, a French writer, and one of the first who studied and wrote upon the long-neglected monuments of Greece and Rome, caused two medals to be engraved in his work, as illustrations of the Roman coinage, which have since been proved to be modern forgeries. Antoine le Pois, also, who wrote about the same time, and whose book is a fine monument of the typography of the period, cites, as antique, several coins, which were evidently of modern fabrication.

The most skilful of modern forgers were Jean Cavino and Alessandro Bassiano, whose productions are generally described as the Paduan forgeries, Padua being the city where these skilful engravers exercised their profession. In the beginning, they had probably no intention of deceiving, but merely intended to reproduce beautiful copies of things so rare; but the opportunities of gain, by selling their work as really antique, was too tempting, and these two engravers became associated in the trade of forgery about 1540.

The common forgeries, now all termed Paduans, are obvious cheats enough; but those of Cavino and Bassiano are too well done to render detection easy; one of the



only modes of detecting them being through the means of the inscriptions, the letters of which are generally *squatter* than in the originals. These Paduan forgers were very careful in taking for their subjects rare reverses, and they even invented others, taking their subjects from the best known historical events, or fables of antiquity.

Michael Dervieu, a Frenchman, afterwards established himself at Florence, where he very successfully counterfeited all kinds of ancient coins; but took up more especially the department of Roman *copper*, and found the manufacture a very profitable trade.

Carteron, in Holland, produced beautiful forgeries, which frequently pass for Paduan.

Congornier afterwards appeared at Lyons. This forger restricted his inventions to coins of the thirty tyrants; finding that single branch of the business sufficiently profitable for his purpose. The greater portion of his forgeries of these coins were pure inventions, for those known to be genuine are but few; only eighteen of even the names of these thirty tyrants being mentioned by historians.

Laroch, of Grenoble, made copies of some of the most rare coins of the Pellerin cabinet, which he sold as originals.

In Madrid, a great number of imitations of this description were struck; a portion of which were purchased and deposited as real, in the cabinet of the Infant Don Gabriel. In the great period of numismatic *furor* for ancient coins, which was at its height from the middle of the seventeenth to the middle of the eighteenth century, Stutgardt had its workshops, and Venice her ateliers, where denarii and quinarii of the Roman emperors and empresses were fabricated by the thousand. They may be generally known by a *thin* and *flat* appearance.

Galli, at Rome, struck quinarii of the emperors of the East; and Becker, who died at Hamburg as recently as 1830, engraved a vast number of false *rare coins*, of various sizes. He struck even the curious *incused* coins of Magna-Græcia; and not content with imitating, he invented *ad libitum*; some of his inventions being very curious, though the most easily detected. But though the scientific skill of a few experienced collectors was not to be imposed

upon, the ignorance of the great bulk of amateurs furnished Becker with plentiful purchasers. A catalogue of this ingenious artist's disgraceful forgeries was published by Sestini in 1826, and completed by M. Clouet, of Verdun, in 1827. This catalogue will be very useful to collectors who have not confidence in their own judgment; for M. Becker was a very industrious gentleman.

As the taste for Greek coins grew up and strengthened, a person named Caprera established a manufactory for them at Smyrna, and his productions, when ready for circulation, were buried in likely localities in the neighbourhood, to be afterwards accidentally dug up by innocent little boys, who disposed of them, at good prices, to unwary strangers, astonished and delighted to see these beautiful monuments of antiquity *deterre* under their own eyes.

A person named Saintot, at Paris, struck recently some excellent imitations of denarii, only, it is said, for amusement; but several manufactories of the same description, though on a small scale, exist at this moment in Paris, complaining sadly of the bad times. A complete list of Paduan forgeries is published in "*Le Cabinet de l'Amateur et de l'Antiquaire*."—Paris, 1842.

An ingenious mode of imposition is also known, by which rare, in fact unique coins, are produced without forgery at all; it is effected by sawing two moderately-fine coins in two, longitudinally, and then soldering the reverse; say, of the Nero, to the back of the Antoninus, and of the Antoninus to the Nero; so producing, at one operation, two rare coins, a Nero, and an Antoninus, both with reverses, never seen by the most experienced numismatist.

With these cautions to the amateur I close my attempted account of the Greek and Roman coinages; trusting, that however imperfect the work, it may convey much useful information to the student, and induce him to exhaust more completely the mines of interesting and delightful knowledge, which I have done little more than suggest to him.

## CHAPTER XXVIII.

THE COINAGE OF MODERN EUROPE, ILLUSTRATED BY  
THE PROGRESS OF THE ART IN GREAT BRITAIN.—◆—  
THE COINS OF ENGLAND, AFTER THE DEPARTURE OF THE ROMANS, TO  
THE INVASION OF WILLIAM THE CONQUEROR.

I HAVE already spoken of the class of coins circulating in Spain, Gaul, and Britain, previous to their subjection to the Romans. The Roman coinage circulating in Britain was of the same character as that of the rest of the western portion of the empire; and of Roman coins, bearing types referring especially to the British portion of the empire, I have spoken, in treating of the coinage of the reigns in which they were issued.

At the time of the final fall of the Western Empire, the Roman coinage had dwindled, as stated in another place, to a scanty issue of most wretched copper, or rather bronze, of the smallest dimensions; and on the establishment of the new kingdoms on the ruins of the fallen empire, no improvement took place, and apparently very little new coin was struck,—with the exception of the gold *trientes* of the first Gothic kings of Spain, and those of the Merovingian race of Frankish kings,—till the beginning of the seventh century, when the silver pennies, and still smaller pieces, of modern Europe appear. These were long the only coins known, till gradually, and after several centuries, the groats were issued, then larger pieces; and, in the beginning of the sixteenth century, the crowns and half-crowns of silver first made their appearance. The first gold appeared in the thirteenth century, and the first genuine copper coin of modern Europe not until much later.

With this brief outline of the general course of modern coinages, I may at once proceed to describe that of the

United Kingdom, where the silver pennies were preceded by *stycas*, a small coin of mixed metal, peculiar to the north of England, and the Saxon *skeattæ* of silver, much smaller than the silver pennies.



Skeatta of Ethelbert I.

The departure of the Roman legions about 414 A.D., left the inhabitants of South Britain an easy prey to the first bold invaders. But before the Saxon occupation of the island it may be presumed that some sort of coinage, in imitation of the Roman, to which the people had been long accustomed, must have been adopted, and traces of it exist in rude pieces of the Roman style, which are very scarce, as they have hitherto been rejected by cabinets as bad specimens, or forgeries of Roman coin.

The next sort of money we find in use is of a totally different character, bearing not the slightest resemblance to the Roman, with the exception of one or two devices, copied perhaps from some of the coin of Constantine or his immediate successors; and it appears, therefore, that this money must have been brought by the Saxons, with a new set of weights, values, and denominations.

The new coins alluded to are called *Skeattæ* (Latinised *scata*), a term which Ruding derives from a Saxon word, meaning a portion, and supposes that these coins were a portion of some merely nominal sum by which large amounts were calculated. They remained partially in use probably long after the general adoption of the Saxon silver penny, as they are mentioned in the laws of Athelstan, where it is stated that 30,000 *skeattæ* are equal to 120*l.*, which would make them in value about one twenty-fifth part less than a penny.

The *skeatta* is probably, in form and value, an imitation, by the Saxons, of some Byzantine coin, finding its way, in gradually debasing forms, from Constantinople through the

east and north of Germany.\* It is thought by some that the Saxons also derived their weight, called *Colonia* (Cologne) weight, from the Greeks of the lower empire. It was only used by them for their money, and afterwards, in England called *Tower weight*, in consequence of the principal mint being in the Tower. *Troy weight*, so called from being first used in France, at Troyes, is three quarters of an ounce more than *Tower weight*; so that in coining, the prince, or other privileged person, gained considerably upon every pound weight of metal coined, which at last induced frequent re-coinages; to obtain the discontinuance of which custom, the people agreed to a tax called *moneyage*. Such impositions formed part of what was in Norman times called *seignorage*, or, the profit of the sovereign. The *skeattæ* vary from twelve to twenty grains in their weight, and it is therefore difficult to ascertain their current value. The specimens about to be described, and indeed most of the *skeattæ*, are of very debased art, and the production, probably, of several distinct invading colonies in different parts of the island, and some, perhaps, of foreign importation. The art displayed on them became gradually worse after their first appearance; and one case may be mentioned, in which a head, tolerably distinct at first, became gradually so barbarous as to be mistaken by some for a distinctly different type—the wolf and twins; the whole connecting series may be seen in the British Museum, showing the gradual but well-connected links of decadence. Ruding and Clarke have stated that the art exhibited on coins, up to the eighth century, was not better on the continent than in England, but I could point out several examples of far superior art of a Roman character in France during that period. Many *skeattæ* are without inscription at all, others unintelligible—some without Christian emblems, others with; but the following are a few of the most striking types, which will serve to give a general idea of the whole:—first, a profile surrounded by a pretty interlaced band; the reverse, the Christian emblems of the dove and cross. Another has curious but unintelligibly orna-

\* A work has been published (by Mr. Till), with a view to trace the direct descent of the English silver penny from the Roman denarius, through the coins of the lower empire and the *skeattæ*.

mented devices on both sides. Another type is a decided copy of a common coin of Constantine, showing Romulus and Remus suckled by the wolf. The one engraved above (page 409) is an interesting specimen, bearing a name, and supposed to be one of Ethelbert the First, king of Kent, which would place it in the sixth century, and before the introduction of Christianity; indeed, it bears no Christian emblem; and the debased form of a head on the obverse is so rude, that few would be able to recognise it as such.

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### COINS OF THE SAXON HEPTARCHY—THE SERIES OF SILVER PENNIES.

(See Plate IX.)

#### KINGS OF KENT.

With the coins of the heptarchy commences the interesting series of silver pennies, which formed the only money of the country (with occasional halfpennies) up to the reign of Edward III. The word penny is variously spelt, as *peneg*, *penine*, &c.; and some derive it from the Latin word *pendo*, to weigh: others consider that *pecunia* is the parent word. It was intended that a pound, Tower, should make 240 pennies, giving 24 grains each, but this weight was gradually decreased by the successive princes; 22½ grains being afterwards deemed full weight, and twenty grains was about the average weight in the reign of Henry III.: their standard purity seems to have been 11 oz. 2 dwts. fine, and 11 dwts. alloy. The name of the moneyer, or mint master of the district in which the piece was coined, was now generally placed on the reverse, with some ornament. The long series of coins of the heptarchy are perhaps the most interesting of any monuments of the period, remaining to us. Of those of the kings of Kent, the silver *skatta* of Ethelbert the First, previously alluded to, is the earliest example which, having no symbol of the cross in any part, is presumed to have been coined before 606 A.D., the period of the introduction of Christianity. It has on one side *ETHILID*, surrounded with three circles of beading, and on the other the debased head, formerly supposed to be a "bird" or "wolf." Only a few

impressions of this rare coin are known : the British Museum has one. No other well authenticated Kentish coin occurs till after 725 A.D., Ethelbert II. A coin of his exists, supposed to be a penny—if so, it is the first known silver penny; the inscription is ETHILBERHT II., but its genuineness has been doubted. The next existing Kentish coins are the silver pennies of Eadbert, from 794 to 798 A.D., the earliest known, with the exception of the previous doubtful coin. One of the Eadbert pennies has the king's name and title REX in three lines, and on the reverse the moneyer's name, with an ornament. Its authenticity is undoubted. The pennies of Eadbert have the name of the moneyer IAENBERHT on the reverse.

The coins of Cuthred, from 798 to 805 A.D., have the king's bust, and *Cudred Rex Cant.*, for *Cantiæ* (Kent); reverse, a cross, with a small wedge in each angle, and the moneyer's name. All the coins of Cuthred are pennies, and there are four types of them, all rare, except those with the head, the style of which has evidently been suggested by debased Roman coins.

The coins of Baldred, the last king of Kent, who was subdued by Egbert, 823 A.D., have the king's bust rudely done, and *Baldred Rex. Cant.*: the reverse, in the centre, has DRV. CITS. for *Dorovernia Civitas* (Canterbury), this being the earliest known example of a Saxon coin with the place of mintage upon it. There are other types of the coins of this king, but all rare.

A gold triens has been found, with the inscription DOROVERNIS CIVITA, which, from the spelling, is thought to be of the seventh century, and if genuine, is a proof that the triens of the Merovingian princes of France was imitated in Kent, though, perhaps, very few were issued.

#### KINGS OF MERCIA.

Of the South and West Saxons no well authenticated coins have been found, but of the kings of Mercia a fine series exists, all silver pennies.

There are coins of Eadwald (716 A.D.), supposed by some to be the same as Ethelwald. The silver pennies of Offa (757 A.D.) are among the most interesting and

beautiful in the Saxon series; the heads are much better executed, with some attention to variety of relief: and the designs on the reverses very elegant and various for the period. It is supposed that his residence at Rome, in the pontificate of Adrian, possibly bringing back Italian artists, may account for this superiority. The inscriptions generally read, *Offa Rex Merciorum*. The different moneyers' names on his coins amount to above 40. There are also silver pennies, but rare, supposed to be of Cynethryth, the queen of Offa, having *Cynethryth Regina* on the reverses. They are evidently of the same period as those of Offa. On the coins of Offa the moneyer's name sometimes occupies the obverse, but the king is then transferred to the reverse, and never omitted. Egbert, the son of Offa, 796 A.D., survived his father only six months, yet there are pennies with his name having the same moneyers' names as those of his father.

Coenwlf, 796 to 818 A.D. The pennies of this king present a great variety of types, evidently copied from those of Offa, but becoming gradually more and more rude in execution. Ceolwlf, 819 A.D., succeeded, and reigned only a year. There is great difficulty in separating his coins from those of Ciolwlf, 874 A.D. Of Beornwulf, who reigned from 820 to 824, a few pennies are known, but they are very rare. Of Ludica, from 824 to 825, and Wiglaf, from 825 to 839, the coins are very barbarous, and those of Wiglaf extremely rare; the specimen in the Museum was once sold for 12*l*. Those of Berthulf, 839 to 852 A.D., which are much in the same style as those of Wiglaf, are not so rare; and those of Burgred, 852 to 874 A.D., the last of the Mercian princes, who reigned two-and-twenty years, are more numerous than any of his predecessors. When driven from his dominions by the Danes he escaped to the continent, and retired to Rome, where he died, and was interred in St. Mary's church belonging to the English school there. The coins of Mercia had gradually declined from the reign of Offa, and Burgred's are the most rude of the series.

On the expulsion of Burgred, his minister Ciolwlf seized the reigns of government, but held them but for a short time, when his expulsion terminated the independence of Mercia. Nevertheless, he struck coins, which I have alluded to as being confounded with those of Ceolwlf, but, with the



exception of the name, they resemble much more those of Burgred.

All these silver pennies are intended to weigh about 22½ grains.

The discovery of an Arabic *marcus*, with the name of Offa in addition to the Arabic legends, would seem to prove that in his reign the Arabic gold of Spain circulated in England, and was occasionally copied, with only the addition of the name of the English prince. The Arabic inscription runs, "In the name of God this dinar was coined in the year 657;" in the centre is "Mahomet is the apostle of God," written in three lines, between which are the words Offa Rex. The coin is possibly a copy, by a workman of Offa, of an Arabic *marcus*. Offa promised the Pope's Legate 396 gold *marcuses* every year—this coin may be one of the so promised *marcuses*.

#### KINGS OF THE EAST ANGLES.

The earliest coins of the East Angles are those of Beonna, about A.D. 750, contemporary with Offa, King of Mercia: his coins were of the form, size, and appearance of *skeattæ*, and the King's name is sometimes written in Roman and sometimes in Runic characters. They read Beonna Rex; on the reverse is the name of Efe, the moneyer. There is a coin in the Museum with the name of Beonna on one side, and that of Ethelred, who succeeded him, on the other; from which it would seem that he had previously occupied the throne conjointly with Beonna. The history of the East Angles, in the early part of the ninth century, is very obscure, but there appears some ground for considering Ethelweard,\* of whom some coins exist, to have been a prince of this district: there is also a unique coin of Beorthric, a prince of whom no record exists, and who is probably one of the unknown kings of the East Angles. Edmund, 855 to 870 A.D., was murdered by the Danes, and afterwards honoured with canonisation, and is commonly called St. Edmund. He is generally styled Rex, or Rex A. or An., and eighteen of his moneyers' names are known. One of

\* Hawkins' "Silver Coins of England," vol. i. p. 34.

his coins has the name of Eadmund with the title of *Rex*, and an A in the centre, and on the reverse the moneyer's name and a cross, &c., &c.

After the death of Eadmund, Guthram, (a Dane) was placed on the throne, who being converted to Christianity, was baptised by the name of Ethelstan, 878 A.D. His name is generally found on his coins without title, but sometimes with *Re* or *Rex*; on one coin, which is very rare, *Rex Ang.* (for *Angliæ*) appears on the reverse, instead of the moneyer's name, which is the first time the title of "King of England" appears on a coin (unless St. Eadmund's *Rex A.* may be also so interpreted): for though Egbert, King of the West Saxons, subdued nearly the whole of South Britain between 800 and 837 A.D., and gave the name of *England* to his territories, it does not appear on his coins.

Only one prince, Eohric, succeeded Ethelstan in East Anglia, and there are no coins known of his reign; he was expelled by his subjects, and his dominions added to those of Eadward the elder, the son of Ælfred the Great.

#### KINGS OF NORTHUMBERLAND—THE STYCAS.

The principal distinctive feature in the Northumbrian coins is their metal; it is commonly termed copper, but is in fact a composition, whether accidental or intentional is unknown, containing in 100 parts, 60 to 70 of copper, 20 to 25 of zinc, 5 to 11 of silver, with minute portions both of gold, lead, and tin. These coins were termed *stycas*, a name supposed to be derived from the Saxon *sticce*, "a minute part," two being



Styca of Alchred.

equal to one farthing; small money must have been wanted everywhere in times when an ox was sold for thirty pennies, and a sheep for one shilling, as was the case in the reign of

Æthelstan; yet it appears that these stycas were confined to Northumberland, where, however, they formed the great bulk of the early coinage, but there were also *skeattæ* of the usual purity of silver, and eventually silver pennies of the same weight and purity as the Saxon money of the other parts of the island. One would expect in this, then remote region, to find a greater degree of barbarism in the execution of the coins, but in the earlier portion of the period during which coins exist, which extends from 670 to 945 A.D., some of them are quite equal to those of more southern districts, with the sole exception of the coins of Offa; and perhaps we need not be surprised, when we consider the monastic establishments of the period in that part of the island, within the walls of which, great artistic skill was exhibited as early as the seventh century in such wonderful works of illumination as those contained in the magnificent MS. known as the "Durham Book." A series of Northumbrian coins exists, occupying a great portion of the period above named, but to some of them, from the blundering in the writing of the names on the coins, and other difficulties, it is not easy to assign a proper place.

The earliest known coin of this series is a styca of Ecgfrith, who reigned from 670 to 685 A.D., and was celebrated for his patronage of the Church, and religious establishments for disseminating the light of truth, a characteristic of his reign which seems to have been symbolised on this remarkable coin, which bears a cross, surrounded by "Ecgfrid Rex," whilst the reverse has another cross from which emanate rays of light surrounded by the word "Lux" (light). Aldfrid reigned from 685 to 705 A.D., and there are two coins, one a *skeatta* of silver, and the other a styca, which are supposed to be of his coinage.

Of Eadbert, from 737 to 758 A.D., coins are now known, which were formerly assigned to Ecgberht, King of Kent.

Of Alchred, 765 to 774, there is a supposed coin, and in the list of Northumbrian kings the name of Elfwald occurs, between 779 and 788, to whom Mr. Hawkins is induced to attribute three coins of different readings, all evidently corrupt and blundered (as is frequently the case on coins of this period). One is in the collection of Mr. Cuff, and reads E $\gamma$ FVA $\gamma$ D; the L's are reversed, but by turning them

we obtain "Elfvald." The other is in the possession of Mr. Brummel, and reads VALD<sub>g</sub>ELA: one-half of this word has the F upside down, and reads backwards: if we read from right to left, first correcting the F, we get ALFE, and then taking the other half of the word, from left to right, we obtain, by the double process, ALEFVALD. The engravers of the dies, or rather punches, could not, most likely, either read or write, but copied the characters mechanically. The engraving having to be made *backward*, as on a seal, in order that the impression may be read *forward*, and by workmen ignorant of their meaning, such blunders may be easily accounted for. The coin bearing this curiously blundered inscription is a styca.

Heardulf reigned from 794 to 806 A.D., but no coins of his were found till 1833, when a hoard of (8000) Northumbrian coins was discovered in digging an unusually deep grave in Hexham churchyard, Durham. They were contained in a bronze vessel, and were all stycas, consisting of 2000 of Eadred, 2000 of Ethelred, 100 of Redulph, 100 Archbishop Eanbald, 800 Archbishop Vigmund, a few of Heardulf, and about 3000 more which were dispersed without examination. It seems probable that they were buried not later than 844, as there were no coins of later date, unless those unintelligible ones, which some have supposed, without much ground, to be of Aella.

Alfwold succeeded Heardulf, but we have no coins of his reign: he was succeeded by Eanred, from 808 to 840 A.D., of whom the stycas are numerous, presenting sixty or seventy moneyers' names. There is also a silver penny, by some attributed to him, but Mr. Hawkins wishes on several grounds to assign it to some other prince of the same name.

• Of Ethelred, from 840 to 848 A.D., there are stycas differing slightly in the disposition of the minor ornaments from those of his predecessors. These principally occur in conjunction with the name of the moneyer Leofdegn, who seems to have aimed at a little more embellishment than his predecessors and cotemporaries. There was in the collection of Mr. Brummel before it was dispersed, a coin of fine silver of this king, in all other respects resembling his usual stycas; but such pieces, of which there are examples of different styles and periods, can only be regarded as essays

or caprices of some one engaged in the Mint, and not as forming part of the general currency.

Of Redulf, who usurped the throne for a few months only, during the reign of Æthelred, there are some coins in existence of the usual character. Of Osbercht, 848 to 867, A.D., who succeeded Æthelred, there are a few stycas, but very rare.

Of Aella, who reigned about this period, there are no coins, unless those unintelligible ones found among the Hexham hoard before-mentioned should prove to be his.

Regnald landed in Northumbria, 912 A.D. and being successful in establishing himself, reigned till 944. His coins are very rare, and interesting on account of the Roman title *rex* being abandoned by him for the Saxon *cununc*. The one in the collection of the Dean of St. Patrick's, being broken, shows only *Reg*, the *nald* being broken away, but the word *cununc* is perfect. The reverse shows a trefoil or triple knot, perhaps an early symbol of the Trinity; it is of the size and form of the Saxon penny.

Anlaf (called king of Ireland) next invaded Northumbria in 937, and, though at first defeated, eventually established his power, being elected in 942; he was overthrown and defeated by Edmund in 945. His coins are silver pennies, and very rare; some of them have the Danish raven, the badge of their enchanted standard, and on the reverse a small cross, and may perhaps be considered one of the earliest examples of an approach to an heraldic cognizance.\*

In 927, Eric, the son of Harold Norway, had been placed by Athelstan (grandson of Alfred the Great) as his feudatory king in Northumberland, but his authority was not acknowledged till elected by the Northumbrians themselves in 949, and in two years afterwards he was expelled and slain, and is considered the last king of Northumbria, Eadred having succeeded in finally adding that district to his dominions. The coins of Eric are silver pennies: he is styled Eric Rex, with sometimes N for Northumbria, and a sword like that on the coins of St. Peter, next described.

\* Hawkins' British Silver Coins.

## COINS OF SAINTS.

This seems to be the proper place to speak of the coins of saints, or rather coins bearing their names, which were struck by particular abbots in virtue of authority granted for that purpose. Those of St. Peter have been called Peter pence, and erroneously supposed to have been coined for the purpose of paying to Rome the tribute which bore that name. The coins bearing the name of St. Peter are silver pennies, and were coined at York, as the legend on the reverse is always *Eboraci* (York) more or less abbreviated. The style and execution of the sword on the obverse being precisely similar to that on the coins of Eric, refers these coins at once to that period.

Those of St. Martin are similar, with the exception of having "*Lincolia civit*" (city of Lincoln) on the reverse: they are undoubtedly of the same period.

Those of St. Edmund have no place of mintage: they are evidently earlier than the time of Edward the Confessor, and must be placed at latest with those of St. Peter and St. Martin, and possibly refer to St. Eadmund Rex, of the East Angles, 855 to 870, A. D.

## COINS OF DIGNITARIES OF THE CHURCH.

The archbishops, bishops, and abbots, had authority, soon after the firm establishment of Christianity in the island, to strike money and enjoy the profits of mintage. But archbishops alone had the privilege of stamping the coins with their portraits and names; a privilege withdrawn by Athelstan in 924. The ecclesiastical coinage after this period is only distinguished from the royal by peculiar mint marks, and even these terminated in the reign of Henry VIII. The coins of the Archbishops of Canterbury are pennies.

The pennies of Jaenbert, who held the see of Canterbury from 763 to 790, have a flower surrounded by *IAENBRHT. AREP.*, and on the reverse *Offa Rex*, from which it would appear that they had in some way joint jurisdictions.

A coin of Ceolnoth, who held the see of Canterbury from 830 to 870, has the front face of the Archbishop, with his name, and on the reverse a cross with "civitas" in the angles; the legend, DOROVERNIA \* (Canterbury).

The coins of the *Archbishops of York* were stycas † till they became by the edict of Athelstan assimilated to the coins of the realm; those of Ulphere or Vulphere, who held this see from 854 to 892, are the last of the episcopal mint which bear the *name* of the archbishop.

## CHAPTER XXIX.

### COINS OF THE SOLE MONARCHS OF ENGLAND.

#### FROM EGBERT TO EDWARD THE CONFESSOR.

THE first sole monarch, as Egbert (Egbeorht) has been termed, became king of the West Saxons in the year 800, and gradually subduing nearly the whole of South Britain, gave the name of England to his territories. But Burgred, king of Mercia, reigned as late as 874, in the time of Alfred the Great. Ethelstan was also king of the East Angles late in the reign of Alfred—as late as 890; and Eric, king of Northumberland, though tributary to the grandson of Alfred in 951, might even till then be considered as holding separate jurisdiction; and it was not till Eadred, another grandson of Alfred, who succeeded his brothers Athelstan and Eadmund, that Northumbria was annexed, and not till Edgar that the whole kingdom may be said to have been firmly united under one monarch. But having already spoken of the kings of the heptarchy separately, I may henceforth, for the sake of convenience of arrangement, treat of the coins of Egbert and his successors, as those of sole monarchs of England.

The coins of Egbert do not differ in general from those of the kings of the heptarchy; some have the king's profile

\* There are also coins of Vulfred, 803 to 830; Plegmund, 891 to 923; and Ethered, 871 to 890.

† There are also stycas of Eanbald, 796; and Vigmund, 851.

with his name, as "Ecgbearht Rex," with a cross and the moneyer's name on the reverse; others have a cross with his name and title, and on the reverse a different cross with the moneyer's name; some have a monogram supposed to be "Dorob. C." (city of Canterbury), and others "Saxo" or "Saxon," with the king's name and title as legend.

ÆTHELWLF (837 to 856) succeeded his father 837 A.D.; but his brother, Æthelstan, took a part of the territory; namely, Kent, Essex, Sussex, and Surrey. On his death they reverted to Æthelwlf; so that some of his coins exhibit the legend, Rex. Cant. Saxoniorum, and sometimes Occidentalium Saxoniorum. Canterbury is the only mint named on the coins of this king. His portrait is generally surrounded with "Edelwlf Rex," and the reverse of the coins has a double cross, with the moneyer's name. But there are many varieties, in which the small crosses are of a different design, &c.; and some have the monogram of Christ in the centre of the reverse.



ÆTHELBALD (855 to 860). A coin of this king is said to have been in existence, and there is an engraving of it, made under doubtful authority. But Dr. Coombe affirmed, that the coin really was once in the collection of Mr. Austin.

ÆTHELBEARHT, second son of Æthelwlf (856 to 866). Sixty varieties of the moneyers' names upon his coins are known. Coins of this king, have his bust, with the legend "Edelbearht Rex," and on the reverse the letters of the moneyer's name, arranged in the angles of a cross.

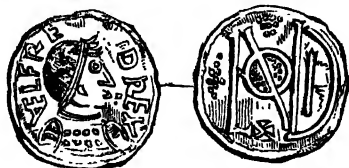
ÆTHELRED (866 to 871) deprived Æthelbearht's children of their inheritance, and ascended the throne himself. His coins are generally light, and of impure silver, and somewhat resemble those of Burgred, king of Mercia.\*

ÆLFRED THE GREAT (871 to 901) was the younger brother of Æthelred, and succeeded him. His portrait is very rudely executed on his first coins, and in the same style as those of his predecessors; but others of later date have the portrait in a somewhat improved style, and on the reverse a large monogram of "London," occupying the whole field. On some the word "Ornsnaford," for Oxford, occurs, forming, with the king's name, three lines. There is also a

\* Hawkins' British Silver Coins.



small coin of his, appearing to be a half-penny. A very peculiar piece is also in existence, weighing 162 grains, instead of about 20 grains, the average weight of his pennies. It must, however, be rather considered in the light of a medal than a coin.\*



Silver Penny of Ælfred the Great.

EDWARD THE ELDER (901 to 925) succeeded his father, Ælfred. His coins are very numerous, exhibiting above eighty varieties of moneyers' names; both pennies and half-pennies of his reign occur; the latter, however, seldom weigh more than from seven to nine grains. His head appears on his coin in a rude but somewhat Roman style, and the reverses are very various, some with a building, of too coarse execution to be interesting as a record of any period of architecture, and others with a large hand expressed by raised outlines. Some have a hand issuing from a cloud, with "Eadweard Rex," and a small cross in the centre, or "Eborace, cv." (city of York). The buildings on the reverses of these coins are very much in the style of some that are found on late Roman coins, particularly those of Constantine, thought to be English, from having P. LON. on the reverse, which may perhaps be read "Pecunia Londiniensis."

ÆTHELSTAN (925 to 941) succeeded his father (see Plate IX). He paid considerable attention to his coinage, determining, among other regulations made at a grand synod, at which Wulfhelme, archbishop of Canterbury, and all the wise and powerful of the kingdom were assembled, that the whole coinage of the realm should be alike, and therefore withdrew from archbishops, or others, the privilege of having their portraits or names on the coins which they minted; and he also

\* In the possession of Mr. Garland.

established places of coinage at a number of the then principal towns. The ecclesiastical and royal mints have, from this period, no distinctive mark till about Edward I., when those privileged to mint adopted mint marks, such as initial letters or badges, by which their coins can be distinguished as late as the time of Henry VIII. Athelstan, however, did not interfere with the *moneyer's* name, which still continued on the reverses of the coins, and from this period more frequently accompanied by the name of the place of mintage, occasionally preceded by the word "Urbs," instead of "Civitas." He is generally styled Rex, sometimes Rex Saxorum, but frequently Rex totius Britanniae; showing that Egbert and his descendants have not only been styled sole "monarchs of all Britain" by subsequent historians, but, that it was a title of their own assumption: indeed, so great an event was the consolidation of the heptarchy considered, that more than one of the British monarchs had thoughts of assuming the title of emperor (imperator), but abandoned the idea in deference to a contrary wish of the Pope. There are found on the coins of Athelstan about sixty variations of names of mints, and full one hundred of moneyers' names, and the reverses of some have rude buildings, like those of his father. Some little confusion occurs as to some coins formerly attributed to Athelstan, the (self-styled) sole monarch, which Mr. Hawkins is inclined to attribute to Athelstan of the East Angles.

**EDMUND** (941 to 946). His coins are similar in general character to those of his brother Athelstan, but none have been found having buildings on the reverses, like those of his two predecessors. His portrait has sometimes a helmet, and sometimes a crown. The place of mintage is generally omitted on his coins; some of them have been mistaken for those of St. Edmund.

**EADRED** (946 to 955), another brother of Athelstan. The types of his coins are similar to those of his immediate predecessor. They have "Eadred Rex;" and on the reverse the moneyer's name. Norwich is the only ascertained place of mintage in this reign.

**EADWIG** (955 to 959). The son of Eadmund succeeded his uncle: his portraits have the name and title with "Eadwig Rex;" the reverses have only the moneyer's name

and a small cross. The heads on the coinage of this reign approach the style of the continental art of the period more nearly than any other specimens of the series.

EADGAR (958 to 975) had been elected to, or rather had usurped, during his brother's life, a portion of the country, and on his death became sole monarch; the first Saxon king who has a real claim to that title. He renewed the edict of Æthelstan respecting the uniformity of the coinage, and also enacted, in addition, that none should refuse it, an edict rendered necessary by the clipping of the pennies, which had reduced them to half their value. St. Dunstan refused to celebrate mass on Whitsunday, until three moneyers, who had falsified the coin, had undergone their punishment—loss of the right hand. The coins of Eadgar present few distinctive characters from those of his predecessors, and he is styled simply "*Rex*," but sometimes the letters TO. BI. occur, which may be "*Totius Britanniae*." His coins are numerous; the moneyer's name frequently occurs without the place of mintage.

EDWARD the Martyr (975 to 978), son of Edgar, after reigning three years, was murdered at the age of 17, by command of his step-mother, Elfrida. Notwithstanding his early death and short reign, his coins are common, but they appear somewhat ruder in execution than those of his father. He is styled "*Rex Anglorum*," the title being more or less abbreviated on the coins.

ÆTHELRED, the son of Elfrida (978 to 1016). This weak prince succeeded to the throne at the early age of 10, and the improvement in the coinage must probably be attributed to Dunstan, who, tired of the political intrigues which had occupied too much of his earlier career, devoted himself in his declining years to those arts in which he is known to have been a great proficient. On the coins of this reign the king is represented in a sort of mailed armour peculiar to the period, and wearing a crowned helmet, partially of mail, but protected by a longitudinal ornamented bar; the whole sufficiently well executed to form an interesting record of the arms of the period. The reverse is one of the first examples of the voided cross, which, with the addition of the martlet in the angles, formed subsequently the device of some of the coins of Edward the Confessor, and con-

sidered by some to be his armorial bearings. A sceptre also appears for the first time, on some of the coins of Æthelred, in front of the profile, which in subsequent reigns became general. There is much controversy respecting some coins bearing this king's name, which have a strong resemblance to some early Irish coins, and they are consequently supposed to have been coined by Æthelred, but in Dublin, his father having possessed himself of a large portion of Ireland.

EDMUND IRONSIDE, the son of Æthelred (1016 to 1017). On the death of his father this prince found the kingdom in the greatest confusion from the contest with the Danes, who had landed in 1013, under Sweyn, and whose son, the youthful Cnut, now disputed the kingdom with the successor of Æthelred. It was eventually agreed to divide it; but Edmund dying in 1017, Cnut became sole monarch. Of Edmund Ironside no coins have been discovered.

CNUT (1017 to 1035). His coins are very numerous, above 340 variations of moneyers' names being known, and they bear the names of more places of mintage than the coins of any other reign. They resemble, in execution, those of Æthelred, and some are supposed to commemorate the peace established with Edmund Ironside in 1016 having the word "Pax" (peace) in the angles of a voided cross on the reverse. Coins have been found, but they are very rare, on which Cnut is described as "Rex Danorum," but they were of course coined in Denmark. There are coins of his, also, which have the name of Dublin on the reverse; which proves that he also held in subjection a portion of Ireland.

HAROLD I. (1035 to 1040). His coins resemble closely those of his father, and those of Æthelred. They have his portrait in a sort of mail armour, with a sceptre, and "Harold Rex;" the reverse being the voided cross, &c.

HARThACNUT (1040 to 1042) was elected king of England on the death of his brother. English and Danish coins (both rare) of this king are found, and it is difficult to separate them, as there was a place of mintage in Denmark, the name of which cannot be distinguished from London. The reverse has sometimes a cross formed of four ovals, similar to crosses on some of the coins of his father. He is merely styled "Rex," without any reference to Denmark or England.

EDWARD THE CONFESSOR (1042 to 1066). On the death of Harthacnut, who perished from excess of gluttony, thoroughly detested for his cruelty by the whole nation, the Saxon line was restored; and the throne reverted to Eadward, the surviving son of Æthelred. His coins are very various; on some of them the head is bearded, possibly as intimating his coming to the throne at a late period of life—a somewhat unusual circumstance in those times, or possibly from his wearing a beard, in fulfilment of some vow or penance connected with his well-known devotional character, to which he owed the cognomen of “Confessor.” His pennies vary exceedingly in size, from half an inch to an inch, but appear to have been all of the same nominal value, every intermediate gradation occurring without any regularity.\* It appears that halfpence and farthings were formed at this time by cutting the pennies into two or four, as parcels of coins have been found so cut, which had evidently never been in circulation, seeming to prove that they were so issued from the Mint. The coins of this king exhibit, for the first time on the Anglo-Saxon coinage, a full figure of the sovereign, seated on a throne, holding the orb and sceptre; this device is surrounded with EADPRD. REX ANGLO., for “Eadward Rex Anglorum,” the Saxon P being used for W in Edward. The reverse bears the voided cross with martlets in the angles, called the Confessor’s arms. On coins with more usual style of portrait the head is generally bearded, with a helmet; and on these there is a voided cross, and the place of mintage, on the reverse. In a communication, by Sir H. Ellis, to the Numismatic Society, a halfpenny also of his reign is mentioned. Edward is supposed to have first introduced from Normandy, where he had long resided in exile, the oppressive custom of frequent re-coinages, each alteration causing a great loss to the nation and great gain to the prince; a practice abundantly abused by the first sovereigns after the Norman Conquest.

There is a gold coin of this period termed a gold penny, now in the cabinet of Mr. Spurrier, which is considered genuine; and which may prove that, although silver pennies formed the bulk of the coins, yet a few gold coins were

\* Hawkins.

possibly issued, and if so, they are the last gold issued in Western Europe, till the reign of Henry III.

HAROLD II. (1066). A son of the powerful Earl Godwin, whose daughter the late king had married, now usurped the throne. His father had married a daughter of Cnut, so that he had some pretension to the crown through the Danish line, and, overlooking the claim of the infant Edgar Atheling, he assumed the title of king. His reign terminated nine months after his accession, in the battle-field of Hastings; but though he reigned only nine months, there are coins that may undoubtedly be ascribed to him, as they have been discovered in parcels which contained no others except those of William the Conqueror and Edward the Confessor; otherwise they might have been attributed to Harold I. They exhibit the profile of the king, with a double-arched crown (like that on some of the coins of his predecessors), and a sceptre. The reverses have the word "Pax," the meaning of which is thus explained by Ruding, (quoting North, who states that the same word occurs on a coin of Edward the Confessor, struck, he thinks, in commemoration of a peace, or compact, made with Earl Godwin (Harold's father), by which that family was to succeed to the throne—the word was also adopted, in rivalry, by William of Normandy, in token of his own alleged compact with Edward, for *his* succession to the throne. It was continued by Rufus, probably with the same feeling. The portrait of Harold is represented bearded, like that of Edward the Confessor; imitated, possibly, to convey an idea of his being the adopted successor, as beards were not worn generally at the period, but merely a moustache on the upper lip, which the immediately succeeding Norman coins represent very clearly. The coins of Harold close the Anglo-Saxon series.

## CHAPTER XXX.

## COINS OF THE ANGLO-NORMAN KINGS.

(See Plate IX.)

THE great political changes following the Norman conquest might be expected greatly to affect the coinage in some way—probably by the introduction of gold coins, as used, though sparingly, by continental nations. But such was not the case. In Anglo-Saxon times the gold bezants (*Byzantiums*) of Constantinople circulated in the country, but no attempt had been made to supplant them by a national coin, unless in a few isolated and unimportant experiments, as referred to in the reign of Edward the Confessor. The only changes now made were those affecting *imaginary coins* (*money of account*) or rather, denominations for certain sums, of which no positive coin existed: such as the mark, &c., &c., and the mancus, which was also a nominal sum rather than coin, though we have seen that the Arabic *mancus* was positively imitated by Offa, but the imitation soon disappeared, leaving merely its name and value, as a means of defining larger sums than it was convenient to estimate by the small silver coin of the land. The *mancus* expressed a value equal to thirty pennies, or six shillings of five pence each; the then value of the shilling.

The shilling—the Saxon scil, or scilling—was equally an imaginary coin. By this term, the Saxons at one time intended five pennies, and at another four. William I. settled the Saxon shilling at four pennies, but also established the Norman shilling at twelve pennies, the value which eventually prevailed; yet no positive coin of that denomination and value appeared till the reign of Henry VII. The term shilling has been favoured with many derivations; some trace it to the Latin *sicilicus*, which signified a quarter of an ounce; others to a Saxon word meaning a scale, or measure.

The *mark* was a Danish term of computation, introduced

about the time of Alfred ; it was then valued at 100 pennies, but, on the coming of the Normans, when their shilling of twelve pennies was introduced, the mark was valued at 160 pennies.

The pound was also what might be termed an imaginary coin, but referred principally to weight. The pounds were of gold or silver, each meaning a nominal value in money according to the current coin that could be made of the pound weight of either metal.

These imaginary coins are termed "moneys of account," and it was possibly to represent such imaginary sums, when larger than easily represented by current coin, that the Chinese invented their paper-money, alluded to by Mandeville in his travels in the 14th century. Sterling is another term early connected with our coinage, which soon became a name by which to distinguish English money on the continent. Walter de Pinchbeck, a monk of St. Edmondbury, in the time of Edward I., derives it from Easterling, a name given to persons who periodically examined the mint and regulated the coinage—possibly at Easter ; so that the term means money true according to the last examination : as, one hundred pennies, or pounds, Easterling, or sterling.

With this short introduction, we may proceed to examine the actual coins of William the Conqueror and his immediate successors, which, however, like those of their Saxon predecessors, consist entirely of silver pennies ; for, with the Saxon era, copper entirely disappears for a long period.

♣ WILLIAM I. (1066 to 1087). There is much difficulty in assigning the coins (all silver pennies) of the first two Williams to their respective issuers ; and as there is a great variety of types of each, it would be impossible, in the compass of this work, to point out all the different characteristics, with the various reasons for attributing them to the one or the other William. Farthings and half pennies, as under Edward the Confessor, were formed by cutting the pennies in two or four, on the pennies of William I. Willem Rex is spelt "Pilleme Rex," with the Saxon P instead of W, and the portrait is generally a profile, wearing a helmet, the nose sharp, and a moustache on the upper lip (Plate IX.).

WILLIAM RUFUS (1087 to 1100). The portraits on his coins have generally a full face, crowned, with PILLEM REX,



as in the coins of his predecessor. The number of coins of these kings discovered together at Bearworth, in Hampshire, in 1833, exceeded 12,000 ; so that one or two of their types which before that time were rare, have become amongst the most common of our early coins.

HENRY I. (1100 to 1135). It is on record that this king enacted especial regulations with regard to the coinage, but of what precise nature, numismatists are not agreed. He, however, abolished the oppressive tax called moneyage, alluded to at the close of the Saxon coinage ; and to prevent falsification of money, grown excessive, enacted that, in addition to the loss of the right hand, the guilty party should suffer also loss of sight, and even further mutilations. It seems pretty clear, however, from the evidence of the coins themselves, that, although surnamed Beauclerk, from his learning and accomplishments, he did not interest himself greatly in the art bestowed upon his moneys, for they are, if anything, rather more rude than those of his immediate predecessors. Some little disagreement exists as to the distinction between the coins of different Henrys ; but, as connected with the present king, that difficulty can only exist with reference to those of his reign and those of Henry II. and Henry III. ; and in most cases this difficulty does not appear very great, for the general features of the coins of Henry I. place them at once nearest to those of the two Williams. Another distinction appears to be, that the crown ornamented with the fleur-de-lis was not *generally* adopted till the reign of Stephen, and even then not perfectly defined ; but in the next reign (Henry II.) it became much better developed, and in Henry III. nearly perfect ; whilst on the coins of his son it assumed that complete and decisive design, which continued on all the silver coins through a long succession of reigns, even to Henry VII. If I am right in this conjecture, some coins may be removed from Henry I. to Henry II. Some have the inscription HNRE REX I. ; others have the name Henri, and some Henricus, but these latter are rare. The portrait is generally a front face, with a moustache.

STEPHEN (1135 to 1154). It has been said that Stephen, and especially some of his barons (who during the civil wars of his reign assumed the privilege of coining money),

debased the coin to a very great extent; but these charges are not borne out by existing coins, either against the king himself, or his barons, of whose coins any specimens exist.

One of the most common of his coins shows the flower-de-luced crown before spoken of, and has a flag instead of sceptre, and, for legend, "Stifne Rex," which is, however, very variously spelt on different coins. A remarkable coin of his, struck at Derby, has "Stephanus Rex." The head is peculiarly barbarous; but on the reverse, the device (called the arms of the Confessor) is pretty well executed. Some have the name spelt "Steine." Of the money struck by influential persons, who during his reign assumed the privilege of coining money bearing their own effigy, the best known is that of Henry, Bishop of Winchester, the king's brother; it shows the bishop's head crowned, and accompanied by a crozier, with the legend "Henricus Epc." Another specimen is one supposed to be a coin of Robert of Gloucester, the illegitimate son of Henry I. It is the earliest example of an English coin with a figure on horseback, which is rather expressively though quaintly executed; it has the legend "Robertus . . St.t." The reverse much resembles those on the coins of the king, and is curious on account of the ornament between the letters of the legend. Another coin of this class is one of Eustace, the son of Stephen, coined by him at York. It has a figure in a sort of mail armour, holding a sword, with a conical helmet, with the nose-piece. The legend is simply "Eustacius." The reverse has the place of mintage—Eboraci (York), &c. Another coin of Eustace has what has been termed a "lion passant" to the right, which, if it be so, is very interesting, as an extremely early example of a true heraldic device on a coin of the English series—the earliest positive examples being, I believe, a  $\frac{1}{4}$  florin of gold of Edward III., which has a helmet, surmounted by a lion passant, guardant, and the subsequent noble of the same reign, with the royal arms complete. Another interesting coin of the reign of Stephen is one with two full figures, formerly supposed to be Stephen and Henry, and struck in commemoration of the treaty of peace concluded between them in 1153; but Mr. Hawkins considers the figures to be Stephen and Matilda his queen, struck when she commanded the army by which his liberation was effected. These two

figures, though rude, are yet interesting relics of such art as was bestowed upon the coinage of the period.

**HENRY II.**, (1154 to 1189), on ascending the throne after the death of Stephen, found himself perhaps the most powerful monarch of Europe. He had previously inherited from his father, Touraine and Anjou; from his mother, Normandy and Maine. With his wife he received the great duchy of Aquitaine, comprising a large portion of the south of France. So that the extent of his territories in Europe, without conquest or aggression, was greater than that of any succeeding English monarch, with the exception of the Henrys V. and VI., during the short and illusory possession of the French monarchy. His first coins were very badly executed, as appears by those found at Royston, in 1721, and a large parcel (5700) found at Tealby, Lincoln, in 1807, which were as fresh as if just issued from the Mint. But in a subsequent coinage he procured a foreign artist, Philip Aymary, of Tours, and the execution, though still not good, was much better than the first coinage. The head has a full face, and the crown presents the fleur-de-lis pattern pretty perfectly defined. The first coinage has "Henri Rex Angl.," the "Rex. Angl." variously abbreviated; the type of the reverse is an ornamental cross, with crosses in the angles. The second coinage has the legend "Henricus Rex." Coins of this reign have been discovered bearing the moneyer's names, Achetil and Lantier,—names which occur in the record called the "Chancellor's roll," of the 11th Henry II., as moneyers at Wilton; which decides positively these coins to be of this reign, and not of Henrys I. and III., and proves Ruding and Combe to have been right in their appropriation of the coins of those reigns.

**RICHARD I.** (1189 to 1199) and **JOHN** (1199 to 1216). Richard I., during a reign of ten years, only passed four months in England, and those employed in oppression and extortion; whilst his rival, Philip Augustus of France, whose fame has been unfairly eclipsed by the barbaric valour of Richard, was busily employed in reforming the French coinage, which in his reign moved a good two centuries in advance of that of England. There are no English coins of the reign of Richard in existence, and possibly none were struck; but some of his continental

pieces, describing him as Duke of Aquitaine, bear also his title of King of England. Of the disgraceful reign of John, we have some coins struck in Ireland, but no English ones, though records exist proving that coinages took place in his reign. He had, in his father's life, received the title of Lord of Ireland, and probably struck coins there under that authority.

✓ **HENRY III.** (1216 to 1272). His silver pennies have the king's head, with front face, and "Henricus Tercei," or III., which fully distinguishes them from Henry II. The flower-de-luce crown, too, has become more perfect, and only requires to be thrown into perspective, by lowering the flowers at the sides, and causing their exterior limbs to disappear, to make it, in all respects, like the fully developed crown of this style, of the next reign. The king's head is a front face, bearded, with the crown, and also exhibits, for the first time, the waving hair which afterwards became general. The reverse has a cross *botone* (that is to say, with double limbs, each terminating in a pellet), and the old ornament of the three pellets renewed in the angles; a reverse which, with the exception of the cross being made simple, now became the type of all the silver money up to the reign of Henry VII., and did not finally disappear till the end of James I., 400 years after its adoption by Henry III. Nearly all the coins of the reigns recently described have still the moneyer's name and place of mintage on the reverse. Ruding supposes that this prince issued a coinage of halfpennies and farthings, which were afterwards recalled.

Henry III. also issued a gold coinage, called gold pennies, which, however, circulated but a short time. They are of very superior style to the silver coins, and represent the king sitting on a throne, ornamented with mosaic work.

Ruding describes the gold issue of Henry III. as one called gold pennies, weighing two sterlings, and being coined for twenty pennies of silver; but that the gold penny afterwards passed for twenty-four of silver, or two shillings of twelve pence. He says, this piece, properly a royal, was the first of the sort coined in Europe; but he must have overlooked the celebrated gold coinage of the Florentines, which, though bearing a different name, was a coin of the same class.

## CHAPTER XXXI.

## COINS OF THE KINGS OF ENGLAND.

FROM EDWARD THE FIRST TO RICHARD THE THIRD.

EDWARD I., 1272 to 1307.

(See Plate ix.)

THE coins of Edward I. exhibit the head of the king, designed, for the first time, in a style and manner (slightly indicated in the previous reign) that was to continue without alteration for eight successive reigns, including the commencement of Henry VII.; no difference being made in the face with any view to the individual likeness of the respective sovereigns: it was, in fact, a merely conventional king's head. The reverse adopted at the same time, with the simple cross, continued, for the same period as the head, to be the only device on our silver coins, and remained in use on some of them even until the comparatively recent reign of James I.

The similarity above alluded to has been the cause of much difficulty in assigning the proper coins to kings of the same name, especially the Edwards I., II., III., as their coins have no numerals after the name. Numismatists have, nevertheless, suggested many ingenious methods of effecting the separation.

One test is afforded by the coins struck at Durham by the bishops, whose personal mint-marks distinguish the coins of each. Bishop Beck's coins (during the last twenty-four years of Edward I. and the first three of Edward II.) have a small cross moline for mint-mark; therefore his early coins, if they can be ascertained, are undoubtedly of the reign of Edward I. Bishop Kellow held the see from 1313 to 1316, in the reign of Edward II., and therefore all having his mint-mark—a small cross, with one limb bent in the form of a crosier,—are undoubtedly of the reign of Edward II. Bishop Beaumont held the see during the last two years of Edward II. and the first three of Edward III., and his coins are marked with a lion rampant.

By comparing the coins of these prelates with other coins

of the realm, which were precisely similar, with the exception of the mint-mark, an approximation to a proper separation of the coin of these three reigns may be arrived at; and this examination has suggested as a general, though not an unvarying rule, that the coins upon which the name is expressed by EDW. belong to Edward I.; that those with EDWARDVS at full belong to Edward III., and all intermediate modes to Edward II.\*

It is generally supposed that Edward I. coined the first groats, or fourpenny pieces; if so, very few were put in circulation, and the specimens known are probably merely patterns, and not current pieces, as all that are known vary so considerably in weight (from 80 to 138 grains) as to preclude the possibility of their having been current coins. They have the king's front face, or rather the front face of a king, crowned with the perfect form of the flower-de-luce or crown, *crown fleurie*, and the draperies at the neck fastened with a rosette. The whole bust is enclosed in a *quatre-foil* compartment, surrounded by the legend, "Edwardus di gra. Rex. Angl.;" the reverse has an ornamented cross (*fleurie*) with the three pellets in the angles, extending to the edge of the coin. Immediately round the pellets are the words, "Londonia civi:," and the exterior legend is "DNS HIBNIE. DVX. AQL." (Lord of Ireland and Duke of Aquitaine). Some authors have ascribed these groats to Edward III., when the first extensive issue of them took place, and the name at full length seems somewhat to justify this view; but the drapery about the neck appears to distinguish them from the last named groats, as the neck is invariably bare on those coins of Edward III., which seems to favour the first hypothesis.

The pennies of this reign have the head without the *quatre-foil* ornament, and the legend, "Edw. R." or "Rex Angl. Dns. Hyb.;" the reverse of the specimen has the cross and pellets, with "Civitas London.," some have "Villa," as villa Berewici (Berwick).

Some of the pennies of this reign show the head in a triangle, like the Irish coins of John. Halfpennies and farthings are, for the first time, found pretty plentifully in this

\* See Hawkins' Silver Coins.

reign. The farthing was the same as the penny, with the exception of the omission of the circle of beading round the head. Up to this period it is supposed, as before mentioned, that halfpennies and farthings were formed by cutting the pennies into two or four, an operation performed at the Mint, coins having been found in quantities so cut, that had evidently been circulated.

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## EDWARD II., 1307 to 1327.

The coinage remained of the same weight and standard as in the previous reign. There is no record of the coinage of groats, but the penny has the same types as those of the preceding reign, and has for legend EDWAR. R. ANG. DNS. HYB., and on the reverse "Civitas London."

## EDWARD III., 1327 to 1377.

(See Plate ix.)

The silver coinage of this reign consists of groats and half groats, pennies, half-pennies, and farthings. It will be seen that the title of King of *France* is assumed on groats of this king, and this, with other peculiarities, go to prove that the groat previously mentioned must either have been an essay or pattern made very early in the reign before the assumption of that title, or, which is most probable, that it really belongs to the reign of his grandfather. The groat of this reign begins to exhibit, permanently, those characters of the art of the period which had been first shown in the supposed groat of Edward I.; but in this and in the succeeding reigns the head is enclosed in a compartment formed by a tressure of nine small arches instead of four, terminating at their junction in a trefoil exactly in the same feeling of ornament as much of the decorative portion of the architecture of the same period. It is an ornament, however, though new to the English coinage, that had previously appeared on that of France. The words "*Dei Gratia*" were adopted for the first time on English coins in this reign; first on the gold coin, and afterwards on the groats, though it had appeared

on the great seal since William I., and on the coins of France, with more or less variation, since the time of Charlemagne, who seems to have adopted "Christianity" as his watchword. For on the reverse of his coins the words "*Christiana religio*," appear, and on others he was styled "*Karolus Augustus a Deo coronatus*," &c. Some of his successors adopted "*Misericordia Dei*," &c.; but "*Dei Gratia*" became general on the French coins long before it was introduced into England.

*Groats*.—The legend on the groat of Edward III. stands "Edward D. G. Rex Angl. z. France. D. Hyb.;" the title of King of France having been assumed in 1339. The reverse of this groat of Edward III. has the plain cross extending to the edge of the coin, with the three pellets in the angles, and exhibiting, for the first time, the motto "*posui Deum adiutorem meum*," slightly abbreviated; in an inner circle is "*London civitas*." The half groat is the same, with the omission of France in the legend of the obverse. The coinages of some towns have their mint-mark in one angle of the cross, instead of the three pellets.

*Pennies*.—The weight of the silver coinage was seriously reduced in this reign; first, from the previous general average of about 22, or  $22\frac{1}{2}$  grains, to  $20\frac{1}{4}$ , then to 20, and eventually to 18. The motto is generally "*Edwardus Rex Angli*," and the reverse, "*Civitas Eboraci*" (York); the halfpence and farthings are similar to the pennies, but having the legends shortened to suit the space; some have only "*Edwardus Rex*."

*The gold coinage*.—The great feature in the coinage of this reign is the noble gold issue, said by English writers to be superior to any of the contemporary gold coins of Europe. It may be considered our first gold coinage, as the attempt in the reign of Henry III. was too partial to take the first rank away from the extensive and beautiful issue now effected. It was first determined, after much deliberation, that three monies of gold were to be made, to be current as 6*s.*, 3*s.*, and 1*s.* 6*d.* The first was to have two leopards,\* the second a

\* These leopards were lions, but so termed in continental heraldry. See Ruding, Vol. ii. p. 163.



mantle, with the arms of England and France, and the small one a helmet, &c.; being called florins, half florins, and quarter florins, a name derived from an early gold coin of *Florence*, which had been copied, and its name adopted, in several countries of Europe, thus bequeathing the name of its parent city to the gold coins of other states, the name being still continued long after its original value and devices had disappeared. Indeed, though Edward III. adopted the name,\* the devices and value were original and national. It was afterwards found that this first gold coinage was rated too high, and it was therefore soon recalled; specimens are consequently very rare.

Another gold coinage was then determined upon (the famous one of the Nobles), and the coins then produced were not named after a place of mintage, like most of the gold coins of other nations, but, it is supposed by an old writer, after the *noble* metal of which they were composed; or from their superior execution, weight, and purity; being said to be superior to any gold coins of the period in Europe; but this remark must only apply to their weight and purity, and not their workmanship. The pieces were called nobles, half nobles, and quarter nobles; the nobles passing as 6*s.* 8*d.* It appears singular that they did not derive their popular name from the ship forming a part of their device, then not in use on any other European coins. Some imagine that this type must, from its singularity, have been adopted in commemoration of the great naval victory of Midsummer eve (1340), when two French admirals and 30,000 men were slain, and 230 of their large ships taken, with small loss on the part of the English. But the ship is the well-known Roman symbol of "the State;" and it seems possible that the king at the helm of the State may have been intended in this striking device—for striking it is, both in design and execution, and is the first example of anything like the best contemporaneous art being applied to the English coinage. There are other conjectures respecting this device too numerous to describe; one, however, as a very ancient one, may be mentioned, though evidently incorrect. Edward claimed sovereignty of

\* Edward II. had previously coined forty-three out of the silver before used for forty.

the seas in 1359, fifteen years subsequent to the issue of these coins, and yet the old poet sings :<sup>\*</sup>—

But king Edward made a siege royall,  
And wonne the town, and in speciall  
The sea was kept, and thereof he was loid ;  
Thus made he nobles coins of record.

The legend is, "Edward Dei Gra. Rex Anglo. et Franc. D. Hyb.;" the reverse a rich cross fleurie,<sup>†</sup> with lions under crowns in the angles; and the legend, "Ihc autem transiens p. medium illorum iba." (Jesus autem transiens per medium illorum ibat). These words<sup>‡</sup> had been used as a talisman of preservation in battle, and also as a spell against thieves, says the learned editor of the *Canterbury Tales*; "it was the most serviceable, if not the most elegant inscription that could be put upon gold coins." There are varieties of the noble, having the title of Duke of Aquitaine, after Ireland, and others with a flag at the stern of the ship, bearing St. George's cross; others, struck at the treaty of Bretigny, in 1360, when Edward renounced his claim to France, omitting "France" in the titles.

The half nobles have the king, ship, &c. like the nobles; but the reverse in some has the motto, "Domine ne in furore tuo arguas me;" on one of which, in the British Museum, the sense of the motto from the sixth Psalm is entirely changed by the accidental omission of the word "*ne*:" reading "Domine in furore tuo arguas me." Others have "Exaltabitur in gloria." §

The first grand coinage of nobles proved so valuable, that they were secretly exported for profit, and a lighter coinage was made, causing, however, some unreasonable discontent. The Commons afterwards petitioned for gold coins of the value of 10 or 12 pennies, but there is no record of such an issue.

<sup>\*</sup> Selden, reign of Henry VI.

<sup>†</sup> Copied from the "ecus d'or," or "royal" of his rival, Philip of Valois, whose several gold coins were finely executed, especially the florin George, where the figure is much finer than even that on the George Noble of Henry VIII., executed nearly 200 years later. <sup>‡</sup> Luke, ch. iv. ver. 30.

§ Which some have supposed to be an allusion to his claim to the crown of France.

To Edward the Black Prince his father granted the principality of Aquitaine and Gascony, to hold during his life, and that prince coined money there, which, however, does not strictly belong to the English coinage, but is classed as Anglo-Gallic money: one of the coins, the device of which is the prince on a throne, is interesting, on account of the detached feathers on the field, so placed in commemoration of his having deplumed the helmet of the King of Bohemia. The Anglo-Gallic coins from this period to the reign of Henry VI. form a very interesting series in themselves, and are better executed than the coins minted in England during the same period.

#### RICHARD II., 1377 to 1399.

The silver coins of Richard (groats, half-groats, pennies, halfpence, and farthings) are precisely similar to those of his grandfather, Edward III.: the motto is "Ricard. Di. Gra. Rex Angl. z. Francia." The reverse has the same legend as the preceding reign. His gold coins are also precisely similar to those of his predecessor.

#### HENRY IV., 1399 to 1413.

The coins of the four Henries, who now succeeded each other, are very difficult to distinguish. These princes issued coins of precisely the same type, without any numerals after the name, till Henry VII., in the eighteenth year of his reign, added the "VII." in the legend. There is, however, a tolerably secure guide for determining the pennies of Henry IV. In the early part of his reign they were of the weight of those of his two predecessors; namely, 18 grs.; but in the thirteenth year of his reign they were reduced to 15, and the other silver coins in proportion: any penny of 18 grains, therefore, of the proper type, is pretty certainly of Henry IV. The groats may also be tested by a proportionate rule. Halfpence and farthings were also coined in this reign; but as their weight was never very carefully adjusted, it is difficult to separate those belonging to the first thirteen years of this king. On specimens of

his heavy money the legend is, "Henric Di. Gra. Rex Angl. D. H."—the reverse remains as preceding reign. His gold coins are nobles, half nobles, and quarter nobles, which do not differ from those of his predecessors, but may be distinguished from those of his successors, by the arms of France, semé of fleurs-de-lis, instead of being charged with three only, as was afterwards the custom.

HENRY V., 1413 TO 1422, AND HENRY VI., 1422 TO 1461.

The coins of these reigns, both of gold and silver, are tolerably plentiful, but most of them must be attributed to the very extensive coinage at the beginning of the reign of Henry VI. It appears extraordinary that the regent Bedford, whose taste for the fine arts is exhibited in the magnificently illuminated books executed for him, and of which several are in existence and in beautiful preservation, should not have attempted some further improvement in the style of the coinage. He did not, however, turn his taste for the arts in that direction, but followed exactly the old types. This appears the more extraordinary, as the coins struck in France during this reign, after the king's coronation as sovereign of both countries, are quite equal to those of the previous and immediately succeeding French kings; especially the "*Franc d'or*," having the king on horseback, beautifully executed on the obverse. The silver pieces, too, struck in France, where the silver coinage had not been latterly much in advance of our own, was now much improved; and on the "*grand blanc*" two shields appeared, the one bearing the arms of France, the other those of France and England; being nearly a century earlier than the epoch of which the royal arms appeared on English silver coins.

The English coins of Henry V. and VI. are quite indistinguishable, notwithstanding certain very ingenious suggestions for their separation. Some groats, however, have a "V" after "Rex," which cause them to be assigned to Henry V. There were half groats, pennies, halfpennies, and farthings of these two reigns. The gold coins are, as before, nobles, half nobles, and gold farthings (or quarter

nobles). They are scarcely distinguishable from those of their predecessors and successors. Their Anglo-Gallic coins of the respective reigns are better ascertained. Henry VI. did not coin angels till during his short restoration, and they were in close imitation of those of Edward IV.

In the reign of Henry VI. the restrictions on the freedom of commerce, with the view of keeping the bullion in the country, were rendered very stringent; the foreign merchant was compelled to *reside* during his stay with a person appointed, who took notes of all his bargains, causing him to outlay all monies received in British products, and receiving by way of salary a tax of twopence in the pound upon all bargains so made.

#### EDWARD IV., 1461 to 1483.

The silver coins of this king are much like those of the several preceding reigns, with the exception, in some cases, of some marks or letters in the field, or on the breast of the portrait. The groat has a quatre-foil on each side of the neck, a crescent on the breast, and an annulet preceding, and a rose terminating the legend, "Edward Di. Gra. Rex. Angl. z. Franc." The reverse has, as in the previous reigns, "Posui," &c. Edward IV. reduced the weight of the penny, after his fourteenth year, to 12 grains. A great variety of his coins of different mints exist, but all of one type, only varying in mint-marks and names of places of mintage.

On account of several changes that took place in the gold coinage of this reign, it is more interesting than any since Edward III. In the first gold coinage it was established that the nobles should pass at 8*s.* 4*d.*; by which it will be easily perceived that the value of the precious metals was now rapidly rising; less gold and silver was put into coins, the nominal of which remained the same; or, as in the case of the nobles above mentioned, the nominal value of the coin was increased in accordance with the raised price of the metal.

In another coinage a better price was given for bullion at the Mint, to ensure a supply, for it had become scarce: and the weak king had recourse, about 1455, to the assistance

of the alchymists, and announced with confidence, that he soon should be able to pay his debts with gold and silver produced by "the stone." The additional price offered at the Mint, however, produced gold faster than "the stone," and a new issue of nobles took place, fifty being made out of the pound weight. Shortly afterwards this proportion was changed, and only forty-five were coined out of the pound, but they were to pass for 10s., and to be called *rials*, to distinguish them from the old nobles—a name borrowed from the French, who had coins called rials (royals), in consequence of their bearing the effigy of the king in his royal robes. In the case of the English coins the name was less applicable, as they bore the same device, or nearly so, as the old nobles.

The angels and half angels of this reign were new gold coins, and were called angels from their type—the archangel Michael piercing a dragon with a spear. The reverse is a ship, with a large cross for the mast; the letter E on the right side, and a rose on the left; against the ship is a shield with the usual arms. The motto on the reverse of the half angel was, *O crux ave spes unica*. This coin was probably intended to replace the old noble, superseded by the rial. The nobles and rials differ but slightly from the nobles of previous reigns, with the exception of having the central portion of the cross-fleurie of the reverse replaced by a sun, the badge of the king. Great encroachments were perpetrated in this reign against the liberty of both the foreign and British merchant, principally with a view to prevent the exportation of coin.

EDWARD V. (no coins known).

RICHARD III., 1483 to 1485.

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In the two years of his brief but energetic reign this prince contrived to issue a considerable coinage; but his coins are, nevertheless, more or less rare. Their types are precisely similar to those of his predecessors, and the proportion of 12 grains to the silver penny was the standard of weight. The obverse of the groat has "Ricard. Di. Gra. Rex. Angl. z. Franc." with his crest (the boar's head) for the London mint mark. The reverse as before,

with the motto "Posui," &c. He issued groats, half groats, pennies, and halfpence; no farthings have yet been found. His gold coins are precisely similar to those of Edward; it is therefore unnecessary to describe them. Angelets, or half angelets, have sometimes the mint mark of a boar's head, like the groat.

## CHAPTER XXXII.

### COINS OF THE ENGLISH SOVEREIGNS.

FROM HENRY VII. TO MARY.

**HENRY VII., 1485 to 1509.** The groats, pennies, &c. of the first portion of this reign continued the same as in the previous one, and have all till recently been confounded with those of Henry VI. The sagacious ingenuity of a numismatist,\* by referring carefully to the episcopal mint marks, has at last solved the difficulty by discovering on a York penny, the mark of Thomas Rotherham, who did not possess the see of York till 1480, while Henry VI. died in 1461. The mark is T. on the one side of the neck, and a key on the other. The pennies with that mark are therefore indubitably those of Henry VII. The reverse of the groat is exactly similar to those of the previous reigns, and the weight is forty-eight grains. The pennies of Henry VI. were only reduced to twelve grains during the very short period of his restoration, and it is very improbable that all the groats corresponding to that weight should belong to that short period, and therefore some coins of that weight are assigned to Henry VII.

In the second style of coinage of this reign, the design of the crown is changed from the open crown of fleur-de-lis, of his own previous coins, and of those of so many of his predecessors, to an arched crown, sometimes called an imperial crown. It has also been stated that there is some

\* Mr. Cuff.

attempt at a portrait in the full face; but this I am not able to discover. This coinage is of course easily distinguished from those of the previous reigns. The motto is the usual one, but the bordering tressure is enriched with small roses in the angles or spandrils. The reverse is precisely as before. Other groats of this kind vary in the number and richness of the tressures which surround the head, and also in the style of the crown, though always arched. The reverses still continued to be of the old type.

The later pennies have also the arched crown, and in the motto, France is omitted. The reverses of the pennies also were still of the old type, or nearly so. Folkes mentions a piece of this period (at Cambridge), which appears to have been a trial for a twenty-penny piece.

The eighteenth year of his reign (1503) was marked by an entirely new coinage, in which the silver coins for the first time received some attention as to their artistic execution; a positive portrait profile being attempted, and very fairly executed. The shield with the royal arms was now first adopted for the reverse; and in short, the model, of which the types of the coinage of our own times have been but a modification, was now first adopted.

The most remarkable feature in the new silver coinage was the shilling; first coined about the eighteenth year of this reign. The shilling now, for the first time, became a real coin, and had at last "a local habitation" as well as "name;" for before, as has been stated, the term *shilling* had been one of "money of account," and not that of a real coin. The legend of the shilling was "Henric. VII. Di. Gra. Rex. Angl. Z. Fr.," round a well-executed portrait in profile; the reverse has the arms, &c. (See plate 9.)

Of groats, half groats, and pennies (but no halfpennies or farthings), there was also an issue on this new coinage, and the first instance of numerals following the name occurs on these coins since Henry III., which form a nearly solitary instance of its occurrence in the earlier periods. Sometimes this coinage has Sept. instead of VII. The half-groat exactly resembles the groats and shillings, except in the absence of the numerals or "Sept." after the name.

Some pennies have the king seated on a throne, as on the



gold double rials or sovereigns, with simply "Henric. Di. Gra. Rex.;" the reverse having the arms, &c. The pennies that appear with this device are of the ecclesiastical mints, and those of Durham have the initials of Dunelmensis, Sherwood, the bishop, and have the upper limb of the cross turned into a crozier.

The name of the place of mintage was omitted in the third coinage of this reign, in the inner circle of the reverse of the shilling, groats, and half-groats, but continued as the legend on the reverse of the smaller pieces.

The great feature of the gold coins of this reign is, that Henry VII. first coined the double rial (or royal). Twenty-two and a half such pieces to be coined out of the pound weight tower. On this piece the king is represented in the royal robes as on the rials of France, and it thus might receive the name more legitimately than those of Edward IV.; but to distinguish it from the previous rial, it was determined to call it a "sovereign," a term which disappeared after a few reigns, not to be again adopted till the great modern coinage of 1817. The title on the obverse is, "Henricus Dei Gracia Rex Anglie et Francie, Dns Ibar."

On the reverse of the *sovereign* the last trace of the old cross-fleurie of the nobles of Edward III. disappears, and a tressure of ten arches encloses the heraldic rose, in the centre of which is placed a shield with the arms. There are other varieties of this reverse, some having the shield surmounted by a crown, in which case the rose occupies the whole field, to the exclusion of the tressures; in another case, the rose, though larger than in our specimen, is somewhat less than the last mentioned, and differently arranged. The half-sovereign is peculiar from having only the arms of France. The obverse has the king in a ship with two flags, one bearing the letter H, and the other the English dragon. The obverse and reverse of the half-angel of this reign differ little from those of Edward IV.

The avarice of the king caused much light money to be made during his reign, and many pieces also got clipped, so that there were great complaints. This business was rectified in a rather summary manner, for it was enacted, "that no person should refuse the king's coin, if good gold and silver, on account of *thinness*, on pain of imprisonment or

*death.*" By the year 1509 the king had, through this mode of working the coinage, and by imposing extravagant fines and other extortions, collected greater riches than had ever before been possessed by an English king. The last of the stringent commercial regulations referring to the bullion was passed in this reign, which referred to the "royal exchangers;" persons through whose hands all bills of exchange were compelled to pass for adjustment.

### HENRY VIII., 1509 to 1547.

The silver coinage of this reign may be divided into five classes: the first exactly resembles the third coinage of his father, even the head being the same; for the numerals alone were altered from VII. to VIII. The farthings of this coinage are very rare.

The second coinage has a likeness of the king in profile, which may easily be distinguished, as he appears both younger and fatter than his father, the reverse remaining the same. The half-groats are similar; but those of York have Wolsey's initials, and the cardinal's hat on the reverse. The pennies have the king on the throne, with the motto "*Rosa sine spina.*" The halfpennies have still the old cross and pellets, and the farthings, like those of his first coinage, have the portcullis, which for the first time appears on the coins in this reign. There are other varieties of the coinage of this epoch, but more rare.

On the third coinage of this reign the weight of the penny was reduced to 10 grains, and other silver coins in proportion, and a great increase of alloy (2 oz. in 12) was used; but the execution of this issue was bold and striking: it consisted of shillings, pence and halfpence—groats and half-groats. On these coins the king is represented in front or three-quarter face, an excellent likeness, especially on the shillings, or *testoons* as they were named. The reverse of these was a large rose and a crown, a very handsome device; the old motto "*Posui,*" &c., being still preserved. The groats and smaller pieces have the old reverses, the half-pennies still preserving the ancient type of the cross and pellets.

The types continued the same on the fourth coinage, but an infamous degree of debasement took place;\* the pennies being of the same weight (10 grains), but the alloy increased to the amount of half copper to half silver. The fifth coinage, in the following year, was still more debased, and the motto on the groats was changed to "Redde cuique quod suum est;" a motto rather singularly chosen for such an occasion.

On the shilling or testoon of the third coinage, with the full face, the portrait appears in the ordinary dress of the time, but wearing the crown, with the legend "Henric. 8 D. G. Angl. Franc. Z. Hib. Rex." The reverse is a well-executed rose and crown, with H. R. crowned, and the old motto "Posui," &c. It is supposed that the testoon was so named from a French coin of similar value,† so called in France (*teston*), on account of the large portrait head when used for the first time. This term did not continue long attached to the English coin, and the old national term, shilling, soon resumed its place. The groats, and half-groats were similar, but with the face not quite so full.

The initials and hat of Wolsey, placed upon his coins, were mentioned among the frivolous charges brought against him on his fall. The passage is cited by Lord Coke—"Also the said Lord Cardinal, of his further pompous and presumptuous mind, hath enterprised to join and imprint the cardinal's hat under your arms in your coins of groats, made at your City of York, which like deed hath not been seen to have been done by any subject within your realm before this time." It is very true that a cardinal's hat had not been used before as a mint mark, but many other symbols both of family arms and ecclesiastical title had been used before—as fleurs-de-lis, and the crozier, and mitre; by which it will be seen that this charge was frivolous and ridiculous: but his fall being resolved on, such charges, or less, would have been all-sufficient.

\* These base coins having the full face of the king, soon began to show the inferior metal at the end of the nose, the most prominent part; and hence the soubriquet, "Old Copper Nose," bestowed by his loyal subjects on this monarch.

† Rather *teston*, or great head; as *salle*, an apartment, is, when used to express a great apartment, made *salon*, our saloon—hence *teston* and *testoon*.

There are groats of this king struck at Tournay with "Civitas Tornaei," which are classed with Anglo-Gallic coins. On his Irish coins the initials of his queens occur in succession, and the harp first appeared upon the Irish coinage in this reign.

The gold coins issued by Henry VIII. display the quaint characteristic feeling of the German style of art of the period, which, through the works of Albert Durer, Lucas von Leyden, &c., influenced the whole of northern and central Europe. This peculiar style was more firmly established in England by the residence of Holbein, and may be especially traced in the angular folds of the king's robes in the obverse of the *sovereign*. The gold coinage was debased, as well as the silver, to make it accord in value with the certain debased coins of the continent. The first sovereigns had the reverse formed of the large rose with the arms in the centre, but afterwards the royal arms surmounted by the crown, and supported by a lion and dragon; the first example of heraldic supporters on our coins. There were half sovereigns of both sorts, and there was also the old noble, now called the "rose noble,"\* to distinguish it from the George noble which had been newly issued. On this last coin appeared St. George and the dragon for the first time, but the device was not repeated in any subsequent reign till adopted in that of George III. as the reverse of the silver five shilling pieces and sovereigns. The angel was still coined as before, but crowns and half-crowns of gold were now added for the first time, one type having for reverse the crown and rose, similar to the testoon or shilling, the other a cross-fleurie, with a large rose in the middle: both had the arms crowned for obverse.

The sovereign of this reign has the king seated on his throne, with "Henric Di. Gra. Ang. Franc. Z. Hib. Rex.;" the reverse having the royal arms, surmounted by the crown, and supported by the lion and dragon.

The George noble has St. George on horseback, in the costume of the time, about to transfix the dragon, with the motto "Tali dicatt sig. mes fluctuari neqt." more or less abbreviated, and the reverse, a ship with three crosses for

\* It is singular that Folkes has no figure of this common coin.

masts, and a rose on the centre mast, with the motto "Henricus D. G.," &c.

The angel closely resembles those of the previous reigns; the motto on the reverse is "*Per cruce tua salva nos. X. Re rede,*" more or less abbreviated.

Some of the gold crowns differ from the half-crown next described.

The most usual gold half-crowns have the rose and crown, with H. R. in the field, and the legend "Henric. Dei. Gra.," &c. on the obverse; and on the reverse "*Henric. VIII. rutilans rosa sine spin.*"

In this reign the pound troy superseded the pound tower in the Mint, and the standard of gold was settled, which has, however, ever since been termed crown gold. It was in the latter years of the reign more debased, but the standard which has since been called crown gold, was 22 carats fine, and two carats alloy. The excessive debasement of the silver coin in the reign of Henry VIII. was, unintentionally, the first blow struck against the oppressive regulations passed in previous reigns, with a view to prevent the export of coin; for it caused foreigners to prefer merchandise or bills of exchange, which thus at once rendered the whole oppressive machinery useless, except the office of royal exchanger; against whose interference the elder Gresham\* pleaded so wisely and so boldly, that the stern Tudor listened, and refrained, and the office became nearly a dead letter.

#### EDWARD VI., 1547 to 1553.

This prince was little more than nine years of age, when he ascended the throne; but in the journal which he kept, in his own handwriting, and which is still preserved in the British Museum, he makes several entries respecting the coinage, which show that he had been taught to appreciate the subject. It was determined that the base state in which Henry VIII. had left the coinage should be remedied; but an honest way of going about it does not appear to have occurred either to the youthful king or his ministers. The first silver coinage he issued was of the same low standard as

\* Father of the builder of the Royal Exchange.

the last of the previous reign; viz., 4 oz. of silver to 8 oz. of alloy, and the penny was only of 10 grains.

Of this issue there were also testoons, groats, half-groats, pennies, halfpennies, and farthings; but groats, half-groats, and pennies, only are known. They have a well-executed profile of the king, and the reverses being the arms traversed by a cross; the motto as before. The penny has the legend "E. D. G. rosa sine spina" variously abbreviated. In the third year of the reign there was an attempt to improve the coinage by issuing shillings of 5 to 6 oz. alloy. They have the king's profile, crowned, not very different from the previous groats, but in the legend they have the Roman numerals VI. instead of the Arabic 6, as in the groats, and the reverse has, for the first time, an oval shield without a cross, decorated in a style of ornament which then began to supersede the (so called) Gothic feeling, a further modification of which has since been termed "Elizabethan." The motto was "Timor Domini fons vite;"\* MDXLIV round the head, and the name and titles on the reverse; but some had the name and titles round the head, and "Inimicos ejus induam confusione," (Psalm cxxxii. 19). The date being now introduced for the first time on an English coin.

This issue seems rather to have added to the confusion. Testoons were cried down to ninepence, other coins in proportion; robbing the public to the amount of one-fourth of the original value of the silver coinage: subsequently the shillings were cried down to sixpence, and eventually, in the reign of Elizabeth, these base shillings were marked with a particular Mint-mark (a portcullis in some cases), and ordered to pass for fourpence halfpenny; so that, in the end, a public fraud of three-fourths of the amount of the base coinage was effected.

The confusion in the value of the precious metals at this time appears to have been extreme, silver being rated at 12*s.* the ounce, and gold at only 60*s.*, so that gold was only rated as five times more valuable than silver; and in the third year of the reign, gold was rated at 48*s.*, only four times the value of pure silver. There could, it would appear, have been no freedom in the exchanges, or the value

\* From Proverbs, xiv. verse 27.

of gold in England must have been eleven times greater than that of silver, as on the continent. Stowe tells us that "this base monie caused the old sterling monies to be hoarded up, so that he had himself seen 21s. given for an old angel to *guild withall*." \*

It seems scarcely credible, that after the crying down of the shillings to ninepence (and those, in fact, only worth  $4\frac{1}{2}d.$ ), that a still baser coinage was issued; and to ascertain with what view, let us see the king's own journal:—"It was appointed to make 20,000 pound weight *somewhat baser*, to get *gains* 15,000*l.* clear, by which," &c. &c., the coin was to be amended!! The silver now issued had 9 ounces of alloy to 3 ounces of silver. These shillings bear the same types as the preceding ones: in the reign of Elizabeth they were stamped with a greyhound, and ordered to pass for  $2\frac{1}{2}d.$  They were alluded to by Bishop Latimer,† in a remarkable passage in one of his sermons:—"We have now a pretty little shilling, a very pretty shilling," &c., but "the fineness of the silver I cannot see, yet thereon is printed a fine sentence, 'Timor Domini fons vitæ, vel sapientiæ;' 'The fear of the Lord is the fountain of life, or wisdom.' I would to God this sentence was always printed in the heart of the king." In another place, speaking of the baseness of the coinage, he says, applying a text of Isaiah, "*Argentum tuum versum est in scoriam*: thy silver is turned into—what? into testions?—*Scoriam!* into dross!" These passages both occurred in sermons preached before the king. Such allusions were spoken of as seditious, to which Latimer replied, in a subsequent discourse, alluding to the passage in Isaiah:—"Thus they burdened me ever with sedition, &c. . . . but I have now gotten one fellow more a companion in sedition, and wot you who is my fellowe?—Esay ‡ the prophet."

One of the remarkable monetary events of this reign is the first issue of crowns and half-crowns of silver, very soon after similar pieces first appeared on the continent. In 1551, crowns, half-crowns, shillings, sixpences, and threepences were issued of silver—11 oz. 1 dwt. fine, to 19 dwt. of alloy, being only 1 dwt. worse than the ancient

\* The angel ought to have been current for 6s. 8*l.*

† Folkes.

‡ Isaiah.

standard; and five shillings in silver became worth five in gold. The silver, in the indentures respecting this coinage, made no doubt upon correct but too tardy information upon the subject, was rated at 5*s.* 5*d.* the oz., while gold was at 60*s.*: showing that the proper value of gold, with reference to silver, was as really 11 to 1. Notwithstanding this excellent advance in the right direction, groats were afterwards issued, as well as pennies and halfpennies, of base metal, by which the government still sought dishonest gain. It was at this time (1551) agreed, that the "stamp on the shilling and sixpence should be on one side a king, painted to the shoulders in parliament robes, with the collar of the Order," &c. That on the five shillings and half five shillings, to be a "king on horseback," &c. Also that the fine monies should be coined in the Tower, and in Southwark; and the smaller pieces of baser metal, at Canterbury and York.

The crown and half-crown of the fine coinage of 1551 have the king crowned, and in the armour of the period, on horseback; the horse, the housings, and the figure of the king, better executed, as to correct drawing, than the devices of any previous British coins. It likewise has the peculiarity of the date, now newly used on the coins; the title appears, as on previous coinages, on the reverse. The oval shield of the reverse of former coins of the reign is abandoned, and the arms traversed by the cross, again used, and the old motto, "Posui," &c.

The sixpence of this coinage, of which the same types appeared on the shillings and threepenny pieces, have a nearly full face of the king, in parliament robes, with the collar of the Garter, and the numerals VI. in the field, to denote its value—the shillings having XII., and the threepenny pieces III.; it being the first time that the value of the coins was so marked. The reverse, bore the arms, with the cross and the motto, "Posui," &c.

The London pennies of baser silver, coined at this time, had the king on a throne, with "E. D. G. Rosa sine Sp.;" and, on the reverse, the arms, with "Civitas, London." The York pennies had a simple rose, with "Rosa," &c. The reverse like the London ones, but with "Civitas Eboraci."



The whole of the coins had various mint marks—the tun, the rose, a swan, &c.

Of the gold coinage of this reign it may be said, that our gold had never been so much debased. It was remarkable, however, in the later issues, for its improvement in execution, and the complete disappearance of the *Gothic* feeling of art. The earlier issue of double sovereigns, sovereigns, and angels, closely resembled the sovereigns and angels of the previous reign; too closely to render minute description necessary, yet distinguished easily by the name, &c. In the subsequent coinages the gold coins assumed a new, and, artistically considered, superior character, if not quite so picturesque.

Different standards of gold continued to be used after the reform of the coinage: for instance, a pound weight of gold, of 28 carats fine to 1 carat alloy, was coined into twenty-four sovereigns of 30 shillings, equal to 36 sovereigns of 20 shillings each; while a pound weight of gold, of 22 carats fine to 2 carats alloy, was coined into 33 sovereigns of 20 shillings each.

A treble sovereign was coined also, having the king enthroned (the Gothic character having quite disappeared), with the usual name and title, the reverse having the arms, supported by a lion and a dragon standing on a scrolled ornament, in the new style, with the letters E. R., the motto being still the old one of Edward III.—“*Jesus autem,*” &c.

There is a sovereign of a later coinage, of the pattern of which, sovereigns, half-sovereigns, five-shilling pieces, and two-shilling-and-sixpenny pieces were coined; the sovereigns of this coinage have supporters like the previous sovereigns; the other pieces, having the arms only, with E. R. on either side. The mottos on these sovereigns and half-sovereigns are “*Jesus autem,*” &c.; and on the crown, “*Seutum fidei proteget eum;*” and on the half-crown the same, abbreviated. The obverses have the three-quarter figure of the king, in embossed armour; it is of very elegant execution, and rather in the Italian style of art of the period,—a feeling which is confined to this reign, and does not re-appear.

The crown, having the king's bust in armour, and bare-headed, on the obverse, has on the reverse the crowned

rose. The half-crown of this type had the rose, without stalk. There are also sovereigns, half-sovereigns, crowns, and half-crowns with the same bust, which vary in having the oval shield (like the first shillings) on the reverse. There is also another series, like the last-mentioned, which varies in having the head crowned, instead of bare.

## CHAPTER XXXIII.

### COINAGE OF ENGLAND.

FROM MARY TO THE COMMONWEALTH.

MARY, 1553 to 1558.

ON her accession, she declared her *intention* of restoring the old standard in the silver coinage, namely, 11 oz., 2 dwt. fine to 18 dwt. alloy; but, instead of that, the new coinage fell 1 dwt. lower than the last coinages of Edward VI. On her first coins she is represented in profile, and crowned, and styled "Maria D. G. Ang. Fra. Z Hib. Regi;" and the motto of the reverse is frequently "Veritas Temporis filia"—"Truth is the daughter of Time"—suggested, possibly, by the Romish priesthood, in allusion to the restoration of the Roman Catholic faith, after its suppression during two reigns. On her first coins, after her marriage with Philip of Spain, the queen's head appears crowned as before, with the legend "Philip Z Maria D. G. Rex et Regina." Soon afterwards, however, a coinage was issued, partly, no doubt, from the treasure brought over by Philip, and sent with so much ostentation to the Tower, on which the bust of Philip appears facing her own: to which Butler alludes in the lines—

"Still amorous, fond and billing,  
Like Philip and Mary upon a shilling."

\ The legend on these coins stands "Philip et Maria D. G. Ang. Fr. Neap. Pr. Hisp." and on the reverse, the old motto, "Posui," &c., was changed to the plural, as "Posuimus Deum, adiutorem nostrum."

There is another pattern shilling, having the king's head on one side, and the queen's on the other, with "Philippus Dei G. R. Ang. Fr. Neap. Pr. Hisp." on one side, and "Maria," with the same titles, on the other; this coin has the date 1554, and the earliest of the above-described have the same date; others are dated 1557.

After Philip became King of Spain, by the abdication of his father, the titles Princes of Spain became inconsistent, and all allusion to foreign dominion was omitted, the legend standing "Philip et Maria D. G. Rex et Regina Ang."

The motto of the reverse remained the same, and the Spanish arms were impaled on the right side, and the English on the left.

There were also coined pennies of strongly-alloyed silver, some with the queen's profile, some with the rose; both having the motto, "Rosa sine spina" on the obverse, and the place of mintage on the reverse.

The gold of this reign did not follow out the improvement of style commenced by her predecessor. There were issued sovereigns, to be current at 30 shillings; half-sovereigns, to be called the royal or rial of gold, for 15 shillings; the angel, to be current at 10 shillings; and the half-royal, at 5 shillings. It is singular that no traces of Philip appear on the gold coins, except in the inscriptions.

The sovereign of this reign is a return to the precise style of art of those of Henry VII. and VIII. The rial of gold, or half-sovereign, has the old ship, with the figure holding the shield and sword, transformed to a female, with the reverse similar to those of the same coins of Edward IV.; while the angels have precisely the ancient type, rather more coarsely done, as have also the angelet or half-angel. It was, probably, with a strong Roman Catholic feeling, of reducing all things to the state and form they occupied previous to the Reformation, that this retrograde movement was applied to the coinage, took place.

This reign and that of Elizabeth left legislative interference with the import and export of coin in a sort of transition state, most of the acts remaining in force, but inactive; and yet the prejudices of the commercial interest of the country were, from sheer habit, favourable to their retention. It may save trouble to mention, at once, that in the reign of

James I. the last part of this machinery, that of the office of royal exchanger, was swept away, after the Burleighs had long held it as a sinecure; for public opinion had changed, and the mischievous as well as troublesome tendency of the office became evident to all.

### ELIZABETH, 1558 TO 1602.

The complete restoration of the integrity of the currency is justly ascribed to Elizabeth, although she only gave the finishing hand to what had been already commenced by her brother. She ascertained the amount of silver in the base money, and caused it to be stamped and pass for its true value (a course which involved loss to the nation and gain to the government, which received back as  $2\frac{1}{4}d.$  that which it had issued at  $12d.$ , and for which, perhaps, we do not owe her much gratitude\*), but she likewise produced a coinage scrupulously corresponding in weight and purity with its nominal value—with the exception, of course, of a deduction for that rate of profit or seignorage which had always been considered the fair profit of the sovereign. It would appear, however, from the discovery of letters, &c. &c., in the State-paper Office†, that we are chiefly indebted for the originating and carrying out of this great measure to a London merchant—the same illustrious Gresham to whom the City owes its Royal Exchange and other useful institutions. It would appear that some difficulties occurred as to the mode of refining the base metal of which the existing silver coinage was composed; and Gresham, during his residence in Antwerp, effected arrangements with a great firm in that city for refining the whole for the remuneration of  $\frac{3}{4}$  oz. per pound of silver, for all the silver refined, and also the whole of the copper contained in it. But the queen was quick to perceive the popularity that would accrue to her from connection with such a measure of reform, and therefore made herself as conspicuous in it as possible, even going

\* The calling in of the base money was, in fact, unpopular at the time, and no wonder, from the mode of carrying it into execution, by compelling every man to give up for  $2\frac{1}{4}d.$  the shilling for which he had given  $12d.$

† Discovered by Mr. Burgon.

to the Tower and coining pieces of fine money with her own hand, which she graciously distributed to those immediately around her. A medal was struck to commemorate the restoration of the coinage, on which all the merit is ascribed to Elizabeth; the efforts of Edward VI., and the great assistance derived from the intelligence of Gresham, being passed *sub silentio*.

The coinage of the first three years of this reign consisted of shillings, groats, half-groats, and pennies, which were of the same fineness as the last of the preceding reign. But inconvenience being felt for want of small money, she soon after issued a coinage of sixpences, threepences, three-half-pences, and three farthings, of the full old English standard of 11 oz. 2 dwts. fine silver, to 18 dwts. alloy.

Of these coins of three-halfpence and three-farthings, none were issued in previous or subsequent reigns; and yet Shakspeare, with that disregard of anachronism in such matters common to writers of that age, finding them current in his time, speaks of them as if they were current in the reign of John, where Faulconbridge, ridiculing the leanness of his legitimate older brother, first likens him to a "half-faced groat"—referring to the new-made groats—which had a profile instead of a full face;\* and then, referring to the rose on one side of the three-farthing pieces, he says, he would not own

"a face so thin

That in mine ear I durst not stick a rose,

Lest men should say, look where three-farthings goes."

Beaumont and Fletcher, in "The Scornful Lady," also refer to these three-farthings, which had a rose like the sixpences, threepences, and three-half-pences of this issue, at the side of the head, the erasure of which made them look something like the penny of the earliest coinage of the reign. The passage occurs when speaking of a culprit who should be "whipped, and then cropt, for washing out the roses in *three-farthings*, to make them *pence*."

In the year 1582, these three-farthing and three-halfpenny

\* It is well known that no groats of any description were executed in the days of John.

pieces were discontinued, and shillings, half-groats, and pence were revived, of similar types. Upon the whole of this coinage the date was placed, and seldom omitted on English coins afterwards. The small coins of this reign were the last that bore the place of mintage, as "Civitas London," &c.

But the great event in the coinage of this reign was the partial introduction of the mill and screw, instead of the hammer and punch principle; by which reformation in their mechanical production, coins of a much more workmanlike and regular appearance were produced. Indeed, the regularity of this process, combined with the placing of the dates on the coins, were, together, the cause of the ultimate discontinuance of mint marks, previously rendered necessary in order that irregularities in weight, execution, &c., should be attributed to the proper mint and mintage.

As in speaking of the money of this reign in particular I have had frequent occasion to mention the mint marks, or privy marks, as they have usually been called in the mint, it may be necessary to say a word of the use and nature of those marks. I may therefore observe, that it had long been usual to oblige the masters and workers of the mint, in the indentures made with them, "to mark a privy mark in all the money that they made, as well of gold as of silver, so that at another time they might know, if need were, which moneys of gold and silver, among other moneys, were of their own making, and which not." And whereas after every trial of the pix (periodical courts of inquiry into the state of the different mints), at Westminster, the masters and workers of the mints, having there proved their moneys to be lawful and good, were "immediately entitled to receive their *quietus* under the great seal, and to be discharged from all suits or actions concerning those moneys;" it was then usual for the said masters or workers to change the privy mark before used, for another, "that so the money from which they were not yet discharged might be distinguished from those for which they had already received their *quietus*: which new mark they then continued to stamp upon all their moneys, until another trial of the pix also gave them their *quietus* concerning those."

The pix is a strong case with three locks, the keys of which are respectively kept by the warden, master, and comptroller

of the mint ; and in which are deposited, sealed up in several parcels, certain pieces taken at random out of every journey, as it is called, that is, out of every fifteen pounds weight of gold, and sixty pounds weight of silver. And this pix is from time to time, by the King's command, opened at Westminster in the presence of the Lord Chancellor, the Lords of the Council, the Lords Commissioners of the Treasury, the Justices of several Benches, and the Barons of the Exchequer, before whom a trial is made, by a jury of goldsmiths empanelled and sworn for that purpose, of the collective weights of certain pieces of gold and silver taken at random from those taken from the pix. After which, those parcels being severally melted down, assays are made of the bullion of gold and silver so produced, by the melting certain small quantities of the same against equal weights taken from the respective trial pieces of gold and silver that are deposited and kept in the exchequer for that use. This is called the trial of the pix ; the report made by the jury upon that trial is called the verdict of the pix for the time.

But to return to the milled money. Folkes says, "The maker of this milled money is reported to have been one Philip Mastrelle, a Frenchman, who eventually, however, fell into the practice of coining counterfeit money, and was convicted, and executed at Tyburn on the 27th of January, 1569." Mr. Hawkins does not place any reliance upon this statement, and asserts that the name of the introducer of this process is unknown, and the whole history of its employment involved in obscurity. The principal feature in the new method was the power of ornamenting the edges of the coins ; but the whole appearance of the money so produced was more workmanlike. Most of the milled coins in this reign may be distinguished by a star of five points at the end of the legend. Some patterns of half-crowns exist of the coinage between 1561 and 1575, but none were issued till 1601 and 1602, which are very handsome coins, and the first large silver that had been coined since the death of Edward VI. There are also shillings, sixpences, half-groats, pennies, and halfpennies of this coinage. It was in 1601 that silver coin was again reduced in weight, and, as Folkes tells us, the same standard of value was then adopted which has been ever since retained.

On some of the coins of Elizabeth are found stamped the arms of Zealand; others have H. for Holland; both which are supposed to have been so stamped for subsidies taken to the Low Countries by Leicester.

The East India merchants were also allowed to coin what have been called *crowns*, *half-crowns*, and *shillings*, for circulation in their foreign dealings. These were, in fact, of a different weight to the English crown, being struck to accord with the weight of the Spanish piastre, the half, the quarter, and the half-quarter of the same. These coins have been called the portcullis money, from a large portcullis occupying the whole of the reverse. They are handsome pieces, but do not come under the head of English coins of the realm.

The first, or hammered shillings of this reign, have the profile young-looking, and crowned, with Elizab. D. G. Ang. Fr. et Hib. Regi., and on the reverse the arms traversed by the cross, with the old motto, "Posui," &c.: the oval shield introduced by Edward VI., without the cross, not appearing on any of the coins of this reign.

The three-halfpenny and three-farthing pieces have the rose behind the head, with "E. G. D. rosa sine spina;" the reverse, with arms like her other coins, has also the date (for the first time on small pieces), and "Civitas London." The threepence is exactly the same, but the sixpence has the queen's titles round the head.

The *milled* shillings may be distinguished by the much greater breadth of the cross traversing the arms.

The five-shilling or crown piece is a very handsome coin, and the bust of the queen an excellent portrait in the costume of the time.

It will appear extraordinary that, notwithstanding the restoration of the English coinage, base money was still coined for Ireland; as though unfairness and oppression towards that unfortunate country had really formed part of a positive system with the English government at all periods.

The gold coins of this reign do not vary much from those of Mary. There was the double rial with the queen on the throne, and the rose reverse, with the arms in the centre. The rial with the queen in the ship, and the reverse still like the old noble.



There were two standards of gold: one called the old standard,  $23\frac{1}{2}$  carats fine to half a carat alloy, one pound weight of which was to be coined into 24 sovereigns of 30s. (equal to 36 of 20s.). Another standard of 22 carats fine, to two carats of alloy (crown gold), of which the pound weight was to be coined into only 33 sovereigns of 20s. Afterwards, about 10s. more was made from the pound of each standard.

The angels, half-angels, and quarter-angels, were similar to those of Mary and her predecessors, but rather better executed than those of Mary. The only new artistic feature of the gold coinage of this reign being sovereigns, half-sovereigns, quarter-sovereigns, half-quarter sovereigns, of a new type, having the profile of the queen crowned, with "Elizabeth, D. G. F. Ang. Fra. et Hib. regina;" the reverse being the royal arms surmounted with a crown, which has the arch indented in the centre, like the modern crown, with E. R. on either side, and the motto "Scutum fidei proteget eam." There are several varieties of this type; some having the line and beading within the legend, others with different forms of the crown, and in some the queen wearing an ermined robe.

The rial has the device of the old nobles—the ship, &c.—the reverse being that of Edward IV., in which the sun supersedes the cross in the centre. It was the handsomest coin of this type that had appeared.

During this reign there was coined, of silver, including the base silver of Ireland, 4,718,579*l.* 2*s.* 8½*d.*; of gold, 440,552*l.* 8*s.* 9¾*d.*

#### JAMES I., 1602 TO 1625.

The first silver coins issued by this king, soon after his accession, were crowns, half-crowns, shillings, half-shillings, pieces of two pennies, pennies, and halfpennies.

On the crowns and half-crowns is a figure of the king on horseback, in a similar style to those of Edward VI.: the titles read—"Jacobus D. G. Ang. Sco. Fran. et Hib. Rex."

On the reverse are the arms on a garnished shield, but in the usual form (not oval, like some of Edward and Mary), and having the motto, "Exurgat Deus, dissipentur inimici."

The arms of Scotland, and also Ireland, were, for the first time, quartered with those of England and France. The shillings and sixpences had the king's bust in profile, crowned, in armour; the legend as on the crowns, and having respectively XII. and VI. behind the head, to denote the value. The twopenny pieces and pennies were the same, with the exception that they had the motto, "*Rosa sine spina*," and the numerals II. and I. respectively; the reverse having the arms without motto. The halfpennies were like those of Elizabeth, with a cross on one side, and a portcullis on the other. Shillings and sixpences 9 oz. fine, were now coined for Ireland.

On the second coinage the words *Mag. Brit.* instead of *Ang. Sco.*, were used, and on the reverses a new and appropriate motto, allusive to the union of the crowns, was used—"*Quæ Deus conjunxit nemo separet.*" The shillings were the same as the half-crowns and crowns, with the exception of having the king's bust only, instead of the figure on horseback. The twopenny pieces have a rose on one side, and a thistle on the other, crowned, with the mottoes "*I. D. G. rosa sine spina*" on one side, and "*Tueatur unita Deus.*" The pennies had the rose and thistle uncrowned, with the same legends; and the halfpennies the simple rose and thistle without mottoes. These several pieces now continued to be minted without alteration till the end of the reign. There are no dates on the coins of this reign, except on sixpences, a caprice in their favour difficult to explain; but the succession of mint marks is so complete, that every issue is easily distinguished by connoisseurs. Up to June 20, 1605, the fleur-de-lis is the mint mark; up to July 10, 1606, another mark; till June 30, 1607, the scallop shell, and so on, through almost every remaining year of the reign, a different mark; such as the bunch of grapes, the tower, the tun, the half-moon, &c.

Silver was exceedingly scarce during a part of the reign, and the issue of a light coinage was seriously contemplated, but the scheme was happily abandoned. A good deal of silver was refined from the lead mines of Wales, and coins made from this silver always bore for mint mark the Welsh feathers to denote the origin of the metal.

On the suggestions of James, many good regulations were

made to prevent clipping and other modes of debasing the coinage, and the charges of mintage were reduced, in order to tempt merchants and others to bring bullion more readily to be coined.

The half-crowns have the new motto, "*Quæ Deus*," &c.; and those coined from the Welsh silver have the mint mark of the Prince of Wales' feathers.

In subsequent coinages little change was made in the types of the shilling; they have the king's bust, in armour, crowned, and on the sixpences the date 1603 (others 1622), occurs on the reverse, above the arms. The crowned profile head on the obverse, and the arms on the reverse, are types common to all the silver, from a shilling down to twopence; but the silver pence and halfpence vary, some having a rose on the obverse and a thistle on the reverse, the respective symbols of England and Scotland. Other pennies have an *I. R.*, crowned with a rose and thistle on either side, and a crowned portcullis for reverse, the halfpence of the same coinage having a simple portcullis for obverse, and a cross with the old device of three pellets in the angles for the reverse. The crowns and half-crowns have the king on horseback in armour.

The first attempt at a modern copper coinage was made in this reign, though it had been adopted at a much earlier period on the continent, and even in Scotland.\* But this English copper was confined to an issue of farthings, which were unpopular, and soon discontinued.

The first gold coins of James I. consisted of sovereigns and half-sovereigns, having the king in armour holding the orb and sceptre. The reverse, having the arms of England and France with Scotland and Ireland quartered, and the motto, "*Exurgat Deus, dissipentur inimici*." After the coining of the units—coins of similar value—these pieces were sometimes called sceptre units. The late sovereigns of the above types had the more appropriate motto, "*Faciam eos in gentem unam*." The double-crown of 10*s.* is like the half-sovereign, but has on the reverse, "*Henricus rosas Regna Jacobus*." The British crown of 5*s.* was similar. The thistle crown of 4*s.* has the rose of England on one side, and the

\* See Coinage of Scotland.

thistle of Scotland on the other, both crowned, the titles round the rose, with "Tueatur unita Deus" round the thistle. There was also a 2s. 6d. piece, with the king's head and "J. D. rosa sine spinâ," and on the reverse the arms, and the same motto as the last: also a crown and half-crown similar, but with the motto "tueatur," &c.

The pieces coined in Scotland only differed by the arms of Scotland occupying the first place. In the pieces without arms there was no distinction, except the mint mark; but in small silver pieces the thistle appears without the rose.

The pound weight of gold,  $23\frac{1}{2}$  carats fine, and  $\frac{1}{2}$  carat alloy, was next coined into 27 rose rials at 30 shillings each, or 54 spur rials at 15 shillings each; or it was made into 81 angels at 10 shillings each. The spur rial has the king standing between the fore and mizen masts of a ship, in armour, crowned, and holding a sword, and on his left arm a large shield, with his arms, &c. &c.; the reverse is the device of the old noble of Edward III., with the exception of the blazing sun substituted for part of the cross by Edward IV., and which was now termed a *spur* roval, from the resemblance of the rays to the rowels of a spur.

The rose rial of 30 shillings was similar to those of the preceding reigns, except that the king appears in the regular parliamentary robes. The motto on the reverse of the rose rial and spur rial is "A. Dno. factum est istud et est mirabile." The angels of this issue were very nearly of the old device. English gold coins being in this reign above the standard value of those of the continent, their value was raised by proclamation as follows:—sovereign, 20 to 22 shillings; double crown, 10 to 11 shillings, and so on in proportion. At the same time regulations were made as to the rates at which foreign gold and silver, in coin and in the ingot, should be purchased. It was next arranged that the pound weight of gold of the old standard of  $23\frac{1}{2}$  carats fine, should now be coined into 41l.

It being found that the irregular sums at which the gold coins were now rated was extremely inconvenient, a new gold coinage was determined on. These coins were to be of the highest standard, now termed angel gold. First, a thirty shilling piece, having the king in his parliament robes (still called a rial), the figure finely executed in a new style,

but the mottoes the same ; the reverse of the old *rose* rial, however, being abandoned for the royal arms. 2nd, a fifteen shilling piece of new device, having a lion holding a shield, with the numerals XV., and the titles ; and on the reverse the old device of the noble, with the sun of Edward IV., with "A Dno.," &c —3rd, a ten-shilling piece, or angel, with the old devices of the angel and ship greatly improved, and having the royal arms on the sail, and another pattern having the ship scooped out to receive a large shield with the arms. Of crown gold new units were made, having the King's head laureated in the Roman style—for the first time on modern English coins, and for the reverse, the royal arms, crowned, and the mottoes as on the first-mentioned units. These pieces were soon called "laurels." There was a ten-shilling and a five-shilling piece of the same pattern. Standard, or angel gold, was now coined into 44*l.* 10*s.*, and crown gold into 41*l.*

The units which preceded those with the laurelled portraits, have the king crowned, in armour, and holding the orb and sceptre ; these were, as before stated, called sceptred units.

The thistle crown of 4 shillings had a crowned thistle on one side, and a crowned rose on the other.

The first gold coinage of James was of the same standard as those of the last of Elizabeth—namely, the pound weight of gold of 22 carats fine, and 2 alloy, to make 33 sovereigns and a half at 20 shillings each ; next, the pound-weight of the same gold was coined into 37 units at 20 shillings each, and a thistle crown of four shillings ; it having been found that the English gold coin had long been of more value than those of other nations, and had, therefore, been exported for melting. A state of things arising from the fact that the true proportion of the relative values of gold and silver had not been properly understood in England.

#### CHARLES I., 1625 TO 1649.

The silver coinage of this disturbed reign is the most numerous and various of any in the English annals, and it is remarkable that, during the gradual waste of the prince's resources in the civil wars, no debasement in the coinage

took place ; the very rudest of those coins which are termed siege pieces, being of the proper purity and weight.

The first silver coins of this reign were of the same value and denomination as those of James. Crowns, half-crowns, shillings, half shillings, twopennies, pennies, and halfpennies : the four large pieces had "*Carolus D. G. Mag. Brit. Fra. et Hib. Rex.*" round a well-executed bust of the king, and the reverse the royal arms, as in the last reign, but with the motto, "*Cristo, auspice, regno.*" Pennies and half-pennies were like those of James, except that they had the rose on both sides, with "*C. D. G. Rosa sine spina*" on the obverse, and "*Jus. Thronum firmat*" on the reverse. But these pennies and twopenny pieces were soon followed by others having the king's bust, and the numerals II. and I.; and on the reverse the oval shield, first introduced by Edward VI., with "*Justitia Thronum firmat*" for motto. The oval shield, somewhat ornamented, was soon after adopted for the larger pieces also, with sometimes C. R. on either side. The shillings and sixpences represent the king in the dress of the day, and three changes of fashion may be traced in them. He is first seen in the stiff ruff, much like that of the reigns of Elizabeth and James, then in a limber or falling one, and, lastly, in a simple falling collar, edged with lace, as we see him in most of his portraits by Vandyke. On some of these pieces of his early coinages he appears in his parliamentary robes, but eventually both these styles disappeared, and he was constantly represented in armour, but with the falling lace collar. The crowns and half-crowns have the king constantly on horseback, in armour. But the whole coinage of the reign necessarily became, towards its close, extremely irregular both in design and execution, and an immense number of trifling variations occur—far too numerous to allude to in detail within the limits of this volume.

None of the pieces coined in the Tower were dated, but the mint marks afford sure indications of the dates. To January 1625 they are marked with the trefoil ; to January 1626 with the fleur-de-lis, and so on. This refers especially to the London coinage ; but in this reign there were extensive coinages of silver in various parts of the kingdom, even before the troubles. Those of the York mint are very beautifully executed, and have a lion passant guardant for mint

mark, also the word "Ebor" (York). It is supposed that the York mint was re-established when Strafford was president of the north, and some were probably coined when the king was at York, during his magnificent progress to Scotland. There was also established a permanent mint in his thirteenth year at Aberystwith, for refining and coining the silver produced from the Welsh lead mines. The coins of this mint may be known by the Welsh feathers. Several coins of this reign appear to have been produced by the mill and screw, under the direction, it is supposed, of Nicolas Briot, who had been chief engraver of the French moneys. His coins may be known by having the letter B upon them, but their superiority consists chiefly in their mechanical execution, for the engravings of other artists of the time are more spirited. Mr. Le Blanc, author of the "*Traité historique des Monnoyes de France*," says, speaking of Briot's residence in England,—"On ne manqua pas de se servir de ses machines, et de faire par son moyen les plus belles monnoyes du monde." He afterwards returned to France, where certain regulations were altered which had caused him to leave in disgust. His return to France probably prevented the permanent establishment of the mill and screw in England at that time. He, however, prepared many patterns, which never came into circulation, and these are much prized in cabinets from their rarity.

In the year 1642, when the king was at Nottingham, just about the breaking out of the civil war, he received as a loan from the universities nearly all their plate, which was to be repaid at so much per oz. for the white silver, and so much extra for the gilt silver. Some of this was paid out in its original form to be sold for the pay of the troops; and so much of it as was coined, says Mr. Folkes, was minted probably at York. The king soon after removed to Shrewsbury, where the master of the Welsh mint, Mr. Bushell, was ordered to join the king, and money was coined there, but with what particular mark is unknown—probably the Welsh feathers. Little, however, was done, for Clarendon says, "it was indeed more for reputation than use, as in the absence of sufficient workmen and instruments, they could not coin a thousand pounds a week."

After the defeat of Edgehill, the king removed the mint

of Aberystwith to Oxford, to coin there, in the New Inn Hall, under the direction of Mr. Bushell and Sir William Parkhurst, all the remaining plate of the colleges. In this mint there appears to have been coined a large quantity of money, both of gold and silver, and as it was still considered the Welsh mint, although removed, the Welsh mark of the feathers was continued. Of the money now coined at Oxford, there are several varieties and types, and a great variety of degrees of excellence in the execution; some being of very mean workmanship, and others very excellent. The silver 20 shilling and 10 shilling pieces are peculiar to this mint, and to this period, for no other such pieces occur in the annals of the English coinage. The best executed of these 20 shilling pieces is a very noble coin, having the king on horseback, crowned, and in armour, the horse trampling upon arms and armour, surrounded by the usual titles; the reverse has the motto, "Exurgat Deus," &c., and on a scroll "Relig. Prot. Leg. Ang. Liber. Par.," dated 1644; alluding to his declaration at the breaking out of the war, that he would protect "*the protestant religion, the laws and liberties of his subjects, and the privileges of parliament.*" There is also a very beautiful crown of this mint, with a view of the city, and the word "Oxon" above it, seen beneath the horse. The smaller pieces coined at Oxford had the king's head as previously, but the reverses were like those of the great 20 shilling piece described above. Some of the half-shillings and groats have an open book as mint mark.

This coining down of the plate of the colleges caused the barbarous destruction of many rare and interesting relics of the highest antiquity; but such are the inevitable consequences of civil war, for in 1644, the Commons house of parliament, with equal recklessness, ordered all the king's plate in the Tower to be melted down and coined, notwithstanding a remonstrance from the lords, alleging that the curious workmanship of these ancient monuments was worth more than the metal.

On many occasions during the most disastrous fortunes of the king in the latter part of the civil war, his partisans were under the necessity of striking money in a rude manner, by coining down their own plate for the relief of their men. By which course as many magnificent family



monuments perished, as national ones had done by the sacrifices at Oxford and at the Tower. The first of this sort of money, since called siege pieces, was coined at Dublin; it consisted merely of weighed pieces of plate simply stamped with numerals, to denote their current value. Some had also a C. R. under a crown.



Newark Siege Piece.

In 1645, when Carlisle was defended by Sir Thomas Glemham for the king, he coined down plate into shillings, &c., with the king's head very rudely done.

Some of these siege pieces are stamped with a castle, and numerals to denote the value; for instance, those struck during the siege of the castle of Scarborough. Others have a very ruinous castle, with "*Carolus fortuna resurgam.*"

During the defence of Pontefract Castle, the coin stamped there had the motto, "*Dum spiro spero.*" This place was still defended by Colonel John Morris seven weeks after the execution of the king; and after that event this staunch royalist struck the coins he issued in the name of Charles II. The shillings so struck were of an octagonal shape, with "*Carolus secundus, 1648,*" round the figure of the castle, and the reverse had "*Post mortem patris pro filio.*"

Of these irregular coins, or siege pieces, there is a great variety both of gold and silver. Some have doubted the authenticity of this money, on account of the silence of cotemporary documents. But of the pieces of Pontefract, Sir H. Ellis has recently discovered the cotemporary notice required. It is contained in a newspaper of the time,—"*The Kingdom's faithful and Impartial Scout,*" February 5, 1648; in which some of the square Pontefract shillings, found on a royalist prisoner by the republicans, are described as being stamped on one side with a castle, and the letters P. O., and on the other with a crown, having C. R. on each side of it: a perfectly correct description, with the exception of mistaking the C for O, which does, in fact, in some specimens appear nearly round.

In this reign were coined also pieces for circulation in New England by Lord Baltimore, who was privileged to strike money with his own portrait.

The early half-crowns of this reign, show the horse clothed in rich heavy housings, similar to those shown on the crowns of Edward VI. and James I., which were abandoned for a merely decorative saddle-cloth on the later coins of Charles.

There are specimens of a half-crown, dated 1645, on which the arms are enclosed in the garter, and supported by the lion and the unicorn, a device which has doubtless formed the model of some of our recent money.

The early twopenny pieces had the crowned roses previously mentioned.

On the Oxford 20 shilling silver piece, the horse is without the housings in which he is clothed in the earlier pieces; as also on the Oxford crown, with the view of the city.

The gold coinage of Charles I. is not so various as the silver. The fine old sovereigns, or rials, with the king enthroned, as also the nobles, were finally abandoned after the beginning of the reign; but a small coinage of angels was issued, similar to those of James I. with the arms on the sail.

The principal gold coins in the early part of the reign were—the unit, or broad-piece (20 shillings), with its half and quarter; first having for reverse the old shield garnished, and subsequently the oval shield; some having on the reverse the motto, “Florent Concordia Regna;” others, “Cultores sui Deus protegit.” On the obverse, the largest of these pieces had XX. behind the head; the next X., and the smallest V., to indicate their value. The portrait is crowned, and sometimes in a plain dress, with a falling laced collar, and sometimes in parliamentary robes.

The gold pieces struck at Oxford were three pounds, pounds, and ten shilling pieces, having a head of the king very meanly executed, holding the olive branch as well as the sword; and having on the reverse the motto, “Exurgat,” &c., and “Relig. Pro.” &c. The large piece of three pounds had the numerals III. on the reverse, the lesser pieces XX. and X. respectively, behind the head. The 10 shilling pieces are without the olive branch and sword of the larger ones. The Oxford pieces, with the inscription *Relig.*, &c., on a

scroll, were called the exurgat money, the principal legend being, as stated, "Exurgat Deus, dissipentur inimici."

The coinage of copper farthings was again attempted in this reign, and new proclamations were issued against private farthing tokens of copper or lead, but no good remedy was applied to the inconvenience which called them into existence, while the privilege of making the authorised farthings was granted to the Duchess of Richmond and others for different periods, for their own profit. The farthings under these patents, being of course below their intrinsic value, caused endless discontent and disturbance.

## CHAPTER XXXIV.

### THE COMMONWEALTH TO CHARLES II.

THE COMMONWEALTH, 1648 to 1660. The Commonwealth, with the energetic Cromwell as its directing genius, proceeded at once to effect great changes in the coinage. The royal arms and Latin mottoes were thrown aside, and the simple cross of St. George, as the suitable badge of Puritanical England, was adopted, which was placed within a palm and an olive branch, and had for legend, in good plain English, "The Commonwealth of England." On the reverse were two joined shields, one bearing the cross of St. George, the other the harp of Ireland, and the motto, also in English, "God with us," and the date; that of the first being 1649. Sir Robert Harley who had formerly been master of the mint for the late king, though he had accepted a re-appointment from the parliament, yet refused to carry into effect this innovation in the types of the coins, and Aaron Guerdain, doctor of physic, was appointed in his place, under whose direction the change was effected.

The issue consisted of crowns, half-crowns, shillings, and half-shillings, and pieces of two-pence, a penny, and a half-

penny. The larger pieces all bore the same devices, with the exception of being marked with Roman numerals, to indicate their value. The smaller pieces had no mottoes, and the halfpenny had simply the cross on one side, and the harp on the other.

On the perfect restoration of tranquillity, and the cooling down of the national mind from the turmoil and excitement of the civil war, towards 1651, Cromwell resolved to avail himself of all the most recent improvements in coining, already adopted by several continental nations. It was determined that in beauty of mechanical execution the coins of this nation should not be behind any in the world, and a celebrated artist, Pierre Blondeau, a Frenchman, who had carried to perfection the most approved modes of stamping coin by the mill and screw, was invited to England.

On his arrival, he produced patterns of half-crowns, shillings, and half-shillings, coined by the new mill and screw, by which means a legend was impressed for the first time upon the *edge*.

One half-crown bore on the edge "Truth and peace, 1651, Petrus Blondeus;" another, "In the third yeare of freedome by God's blessing restored." The shillings and sixpences were beautifully grained on the edges, and the pieces were brought to their true weight with the utmost exactness. An engagement was entered into with Blondeau to work these pieces, which bore the usual device of the Commonwealth. But no issue was ever made of them; they can therefore only be considered as patterns, and are very rare. The established workers of the mint also sent in fresh rival patterns, one of which had the double shield, supported by winged figures, with motto, "Guarded by angels." In the end the opposition of the existing functionaries in the mint frustrated the schemes of Blondeau, who was prevented from carrying into effect his projected reforms. An interesting paper on this subject will be found in the Transactions of the Numismatic Society, vol. vi., p. 261. The screw process was, however, eventually adopted, though without the immediate aid of Blondeau, who appears to have been ill-used.

In the latter part of his protectorate, after his second solemn investiture, Cromwell caused coins to be executed

bearing his own bust, but it is supposed that few, if any, were issued, as coins of the old type of the same date are much more numerous; they must therefore, possibly be regarded as patterns. They are exceedingly well-executed, by the mill process, and have the laureated bust of the Protector, with "Olivar. D. G. R. P. Ang. Sco. et Hib. &c. Pro." assuming the title of Protector of the Republic of England, Scotland, and Ireland, but substituting "&c." for France. The bust is the work of the celebrated Simon, and most beautifully executed, in a manner far superior in point of art to anything that had ever been seen upon an English coin before. The crowns and half-crowns are indeed most remarkable medals, as regards both the engraver's and the coiner's art. The reverse of these pieces has a crowned shield, with the republican arms of England (the cross of St. George); and those of Ireland and Scotland with the legend "*Pax quæritur bello.*"

The crowns and half-crowns of the Commonwealth have letters beautifully impressed on the edge, the shillings and sixpences being very neatly grained. They were the best executed coins that had up to that period issued from the English, or perhaps any other mint. The silver standard adopted by the Commonwealth was 11 oz. 2 dwts. fine, and 18 dwts. alloy.

The gold coins bore the same devices and mottoes as the silver ones, and were simply twenty-shilling, ten-shilling, and five-shilling pieces: the twenty-shilling pieces contain 3 dwts. 20 grs. of 22 carats gold. The later twenty-shilling pieces have the bust of the Protector, which is not near so good a likeness or so well executed as on the silver pieces. On the *gold* coin the bust is represented without drapery, a distinction subsequently adopted in succeeding coinages up to George III., with the exception of those of Queen Anne, who somewhat fastidiously objected on the score of delicacy. Some few of her gold coins nevertheless exist without the drapery, but they are probably only suppressed patterns. The twenty-shilling piece of the Protector, with the portrait, appears much smaller than the previous pieces, but it is much thicker, the milled pieces becoming generally smaller and thicker than the *previous* hammered ones.

Trials of copper farthings, similar to those which had been attempted in James I. and Charles I., were again repeated during the Commonwealth, but it is supposed never issued. The patterns for this issue of farthings exhibit several very interesting reverses. The legend round the head was, like all the Commonwealth coins, in English: it reads, "Oliver Pro. Ing. Sco. et Ire.," and the reverses had "Convenient change." One, with the type of a ship, has "And God direct our course." Another, with three columns, bearing the badges of England, Scotland, and Ireland, united by a twisted band, has the motto, "Thus united invincible"; another has "Charity and change." The only mint during the Commonwealth and Protectorate was that of the Tower of London.

#### CHARLES II., 1660 TO 1684.

(See Plate IX.)

On his accession, in the year 1660, there were issued silver coins, from half-crowns downwards, with the exception of groats and quarter-shillings, which were soon after added. They were, with a view perhaps of returning to the extreme of orthodoxy, much like the earliest of his father's coins, with the old shield traversed by the cross fleurie, and the same mottoes. The new improvements of the mill and screw were also abandoned, and the coins were again produced by the old hammering process.

The first issue was without numerals indicating the value, and without the line and beading within the legend; a second issue had the numerals, but still no inner circle of line and beading. In 1661 the respective values were ordered to be stamped on each, and these new coins had also the inner circle, or line and beading, within the legend, absent in the first. These first silver coins of Charles II. may be said to be the last of our series which represent the sovereign in the costume of the day. Some have the lace collar over armour, and others over an ermine robe, and all are crowned also for the last time, as no subsequent English coin bears a crowned portrait.

In 1662 the previously mentioned Peter Blondeau was formally re-engaged to direct the mint, upon the new prin-

ciple of mill and screw, and a competition for engraving the dies was entered into between the celebrated Simon, who had engraved the dies for the Protector's last coins, and John Roeter of Antwerp, which was unfairly decided in favour of Roeter. Simon afterwards produced a pattern crown, most exquisitely engraved, which is considered quite a model of the art of that or even any period, and very superior to any cotemporary work of the class, if we except his own previous works, the busts of Cromwell on the crowns and half-crowns. On the edge of this famous coin is inscribed his petition to the king against the previous unjust decision, which was of course unheeded. The petition runs, "Thomas Simon most humbly prays your Majesty to compare this his tryal piece with the Dutch, and if more truly drawn and embossed, more gracefully ordered, and more accurately engraven, to relieve him."\*

In 1663 the first issue of the improved milled coinage took place, consisting of crowns, half-crowns, and half-shillings, very handsomely and well executed, having the king's head laureated, and the shoulders mantled in the conventional Roman style, looking to the *left*, contrary to the preceding coins,† with the legend "Carolus II. Dei Gratia." On the reverse are four shields, forming a cross, having the arms of England, Scotland, and Ireland; there are linked O's in the angles, the Star of the Garter in the centre, and around, the king's titles, and the date. The crowns and half-crowns have "Decus et tutamen" on the edge—an inscription on the edge having been adopted like the milled notching or graining, to prevent clipping: this motto, Evelyn says, was suggested by himself to the maker, to intimate that it was at once an ornament and a protection to the coin.‡ The shillings and sixpences were milled at the edge, at first by an upright notching, and afterwards by an oblique one. Some of the larger pieces have on the edge

\* Simon had been several years one of the chief engravers of the Mint, and prepared some of the first money, but it is conjectured that he was discharged after this trial.

† Now began the custom of placing the king's head on his coin in a direction contrary to that of his predecessor, suggested perhaps, in the first instance, by a feeling of aversion to the memory of Cromwell, on whose effigy the king probably wished that his own should turn its back.

‡ Hawkins.

the year of the reign in numerals, as "Anno Regni XVIII." ; others written, as "Tricesimo sexto" (36) : by which numbers it will be seen that the reign was calculated from the death of Charles I., leaving out the Commonwealth. The character of the new designs was evidently suggested by the designs of Simon, who had previously introduced it in the busts of the Protector. This conventional Roman style was introduced in France about the reign of Louis XIII., and in matters of taste France began very sensibly, though slowly, to influence the taste in England.

The disposition of the four shields, on the reverse, in the form of a cross, is that extremely pleasing device which continued to George III., and was also, I have no doubt, an idea of Simon's, as even in early patterns of his it is imperfectly shadowed out, while on the petition crown it is perfect, fine copies of which sell for from 150 to 200*l*. (See plate 9).

The smaller coins also of this issue were milled, but they retained the old types. Soon after, however, the small coins were assimilated in style to the large silver, the groat being distinguished by four linked C's, the threepenny piece by three, the twopenny piece by two, and the penny by a single C, while silver half-pennies were no longer coined.

The coins below sixpence, after this introduction of the mill, were only struck for Maundy money, in order to conform to the old custom of distributing the royal bounty on •Holy or Maundy Thursday, on which day a white bag was given to a certain number of poor persons containing as many coins as the king numbered years.

The gold coins of this reign were not various ; the first had the head laureated in the Roman style, and on the reverse the old shield. The next had a similar head, but the oval shield on the reverse. The reverses of both had the motto "Florent concordia regna." There were pieces of twenty shillings, ten, and five. In 1664, a gold coinage by the new process was issued, having the bust undraped, as in the Cromwell gold pieces, and on the reverse, four crowned shields, bearing the arms of England, &c., with sceptres in the angles : this coinage consisted of five pound pieces, forty shilling pieces, and twenty shilling pieces, the latter being for the first time called guineas, from being made from the gold brought from Guinea by the African Company : there



were also half-guineas. The coins made of the gold imported by the African Company had, in their honour, a small elephant under the bust of the king; done, as it is said, to encourage the importation of gold. The term guinea, for a twenty shilling piece, afterwards continued to the reign of George III., without reference to the source of the gold.

It was determined at the beginning of this reign, the English gold coins being still above the value of those of other nations, to increase their nominal value, and the old unit of 20 shillings was therefore raised to 22 shillings, and other coins in proportion, the new coinage being made to correspond; that is to say, the pound weight of gold was coined into as many more pieces of 20 shillings and 10 shillings respectively as should make them of the same relative value as the raised units, &c. In 1670 the weight of the gold coins was again reduced, the pound of gold (22 carats fine) being coined into 44*l.* 10*s.* At the end of this reign an act was passed, with the view of encouraging the bringing of bullion to the mint, by removing all charges upon coinage, for private individuals; the state undertaking to be at the whole expense, and the full weight of bullion was to be returned in coin without any reduction. But to defray the expenses incurred, a duty on foreign wines, vinegar, &c., was levied.

The money of our colonies and dependencies now became interesting; but as it does not come within the bounds of this work, I confine myself upon the subject to the relation of an anecdote.

It is said that Charles II. was much displeased with the colonists in Massachusetts on account of their coining money, which he considered a breach of his prerogative, and threatened to Sir Thomas Temple that they should be punished. Upon which Sir Thomas took some of the pieces from his pocket to show the king, on the reverse of one of which was a pine tree, one of that species of pine common in the colony, that grows flat and bushy at the top, like the Italian pine. The king asked what tree it was? upon which Sir Thomas Temple told him that of course it was the Royal Oak, which had preserved his Majesty's life: upon which the king said no more of punishment, but laughing, called them "honest dogs."

THE COPPER COINAGE.—Copper being first used in bulk in this reign, this appears the proper place to give a sketch of the events which led to its adoption. As early as the reign of Henry VII. and VIII., we learn from an incidental passage in Erasmus, that leaden tokens of low value were in use, though whether sanctioned by the government or not is unknown. Similar tokens were, however, in use *without* the sanction of government in the reign of Elizabeth. They were called pledges or tokens, passing as halfpennies and farthings, being issued for convenience, by grocers, vintners, &c. who felt the great want of small change. It appears singular that some sort of copper coinage was not attempted at that time, as it had long existed, and been found advantageous, not only on the continent but even in Scotland.

The matter was taken into consideration by Elizabeth, who decreed that copper or leaden tokens should henceforward only be made at the royal mint, and only of pure copper, and that the halfpenny should weigh 14 grs. and the farthing 7 grs. Neither, however, were issued, though patterns exist. It was probably on the failure of this scheme that the queen granted to the city of Bristol the privilege to coin tokens to circulate in that city and ten miles round.

James again abolished (nominally) all leaden tokens of private traders, and issued a small quantity of copper farthings, of his own mint; but there was no second issue, and the private tokens again prevailed; and in the troubled reign of his son they doubtless increased, as they were a source of large profit to the small and greedy trader.

During the time of the Commonwealth, Cromwell endeavoured to put down this fraudulent money, by an efficient coinage of copper; he died, however, before carrying out his purpose, so that the excellent devices for his projected coinage of farthings remain as mere patterns, and it was not till long after the Restoration that copper was first issued in bulk. At first a patent was granted to Sir Thomas Armstrong, to coin farthings of copper for twenty-one years. For this privilege he was to pay the sum of 16*l.* 13*s.* 4*d.* per annum. He was to issue twenty-one shillings of farthings, being only of the value of twenty shillings of silver, and take them back at the same rate.

In 1665, halfpence of the royal mint were issued in small quantities; some say only patterns were done. They have the king's head, and "Carolus a Carolo;" the reverse being Britannia, with *Quatuor maria vindico*, alluding to the empire of the sea, so often claimed by our sovereigns. The figure of Britannia is very graceful, is beautifully executed, and is said to be a portrait of the beautiful Frances Stuart. The general character of the device was, however, suggested by the figure called Britannia on some of the Roman coins relating to Britain, but it has a character of its own, and all the details of face, figure, and drapery, are quite original, and in a modern feeling. The figure on the farthing is not quite so elegant as that on the halfpenny, and has one leg bare. These farthings were called Lord Lucas's farthings, from the circumstance of his making a speech against the state of the currency in the presence of the king, in which he alluded to the total disappearance of the Commonwealth coins, which, from the form of the two joining shields, were called Breeches; "a fit name," he says, "for the coins of the Rump." He then proceeded to state, that he saw no probability of their being replaced, "unless it be by *copper farthings*, and this is the metal, according to the inscription on it," he says, "which is to *vindicate the dominion of the four seas*." The halfpence and farthings positively issued in 1665, the first real copper coinage, were the same as the patterns above alluded to, with the exception of having the simple motto "Britannia" on the reverse, instead of the one ridiculed by Lord Lucas; and these coins being of the intrinsic value for which they were issued, at once nearly superseded the private tokens, which no law had been able to put down. But so great was their convenience and the profit upon their issue, that they were still continued for some time, notwithstanding stringent enactments against them. Tin farthings, with a stud of copper in them, to render their imitation difficult, were also issued at the end of this reign, having on the edge *Nummorum famulus*.

## CHAPTER XXXV.

## FROM JAMES II. TO GEORGE III.

JAMES II., 1684 to 1688. On the coinage of this reign the head of the king is turned to the left, the reverse of that of his predecessor,—a custom that we shall now find constantly adhered to. The coins were in other respects similar to the last of Charles II., having the bust and name on one side, and the arms and titles on the other, with no other motto. The arms are formed of four shields, arranged as a cross, but without linked letters in the angles: the inscriptions on the *edges* are “Anno regni secundo,” &c. The shillings and sixpences are milled with oblique lines, and the lesser pieces, or Maundy money, are marked IIII to I, with a crown above. The five shilling pieces, in fine condition, of this king, are rare; that of 1688, very perfect, sold at Edmonds’s sale for 1*l.* 11*s.* 6*d.*, and would fetch more now.

The gold coinage of this reign differs only in types from the last, in having the head turned the other way. The guineas and half-guineas—names now established for all twenty-shilling and ten-shilling pieces—have the same devices as the larger pieces.

Of copper money, very little appeared in the reign of James II., the halfpennies and farthings being of tin, with a copper plug. The reverses are the same as those of his predecessor, but they are not quite so well executed; both halfpennies and farthings have “Famulus nummorum” on the edge. The tin half-pennies have the legend “Jacobus secundus.”

WILLIAM AND MARY, AND WILLIAM III., 1688 TO 1702.

The same style of coinage in its general appearance, fineness, and weight, was continued at the commencement of these reigns. The profiles of the king and queen are shown

one over the other on the obverse of all the coins, surrounded with "Gulielmus et Maria, Dei Gratia," and are well executed. Most of them have four shields arranged as a cross on the reverse, with the Nassau arms in the centre, and "W. & M." interlaced, in the angles; but some have a simple crowned shield, with the arms, those of Nassau, appearing on an escutcheon of pretence. The Maundy money has the profiles of the king and queen, with short hair, without drapery, and numerals on the reverses, as previously. The latter small coins, after 1692, are not so well executed, and it is supposed that the Roeters, who still worked for the mint, engraved the first, but not these latter specimens.

Notwithstanding these issues, the general coinage had fallen into a bad state, and much old hammered money (still in circulation) had become thin, and was counterfeited. These circumstances called down the attack of Fleetwood, bishop of Ely, as a similar state of things in the reign of Edward VI. had excited the indignation of Latimer. Fleetwood exclaimed, in a sermon preached before the Lord Mayor, at Guildhall, "The cry will be like that of Egypt, loud and universal; for every family will be a loser; but it will fall severest upon the poor, who from a little can spare none." And another preacher, seeking a simile between the debased coinage and religious contentions, said, "Our divisions have been to our religion what the shears have been to our money."

After the death of the queen, in 1695, the king, who continued to reign by the title of William III., determined on taking into consideration the bad state of the coinage, (partly owing, as has been stated, to much of the old hammered money being still in circulation, which being worn and clipped, was now below half its value), and restore its general character. A tax was therefore laid upon dwelling-houses, to raise the sum of 1,200,000*l.*, to supply the deficiency of the clipped money; and in order that there might be as little delay as possible in carrying a complete new coinage into effect, mints were established at York, Bristol, Norwich, Exeter, and Chester, the coins of each mint being respectively marked with the initial letter of the name of the place.

By means of the assistance of these country mints, the

new coinage was completed in two years. The high feeling of the king upon this subject, and his determination to obtain the best opinion and guidance in the matter, are strongly exemplified by the fact of his appointment of the illustrious Newton to the post of the master of the mint, which took place in 1697. Nearly 7,000,000 of silver moneys were coined during the years 1696 and 1697; by far the greatest portion of which was minted at the Tower. Besides the letters indicating the places of mintage, some of the coins have marks, such as the *rose*, indicating that the silver came from the west of England; the *plumes*, for Welsh silver; and the *elephant and castle*, indicating metal from the African Company. These marks were generally placed in the angles between the shields.

But the silver coinage was still insufficient, and continued so for twenty years afterwards; for in 1717, in the reign of George I., Sir Isaac Newton, who was still in office, said, in his report, "if silver money become a little scarcer, people will, in a little time, refuse to make payments in silver without a premium."

On the new coinage, after the death of the queen, the king's bust appears alone, surrounded by "*Gulielmus III. Dei Gratia*;" the reverse has the four shields as before, but without W. or M. in the angles, and all the pieces are alike, with the exception of mint marks. The Maundy money was as before, with the obvious exception of the king's bust being alone.

There are a few varieties in collections, which, it is supposed, were only patterns. The shillings and sixpences varied slightly towards the close of the reign, in having the features of the bust a little more strongly marked, and having the hair more upright on the forehead. The year of the reign was marked on the edges of the larger pieces.

The gold coins of William and Mary and William III. consisted of five-pound pieces, two-pound pieces, guineas, and half-guineas.

The two-pound pieces of William and Mary have the single crowned shield on the reverse, and the guineas and half-guineas were of the same pattern; while those of William III. have on the reverse the four shields as a cross, with sceptres in the angles, as on those of Charles II., a

device now continued through the next two reigns. The five-pound pieces, guineas, and half-guineas, were of the same pattern.

The most absurd enactments were passed about this period, with a view to remedy the scarcity of gold. In this reign it was enacted that "no gold was to be worn as ornaments during the war," &c.; while in the reign of Charles II. it had been enacted, that no gold should be used in gilding carriages.

The guineas at one time rose in this reign to the value of thirty shillings, though pieces of equal weight and fineness could be purchased in Holland for twenty-two shillings; but an act of Parliament reduced their value to twenty-six shillings, and afterwards to twenty-two shillings. These mere arbitrary enactments caused the greatest confusion, and it being eventually found that, on the continent, gold bore a value as 15 to 1 of that of silver, it followed, that to preserve something like that proportion, twenty-one shillings and sixpence was sufficient for the guinea, and it afterwards passed at that price. This measure, to a small degree, prevented the great export of silver for the purchase of gold.

The copper or tin coinage of these reigns did not vary much in character from those of Charles and James; but the halfpence of William III. (1690) show the Britannia, with the right leg crossed, like that on the farthings of Charles I.; except that in this case the leg is draped, and not bare. The tin halfpennies and farthings have a plug of copper in them. In 1593, Andrew Corbel obtained a patent for making copper halfpence and farthings, for payment of 1000*l.* per annum, upon which it appears the patentee would have had a profit of 18,000*l.* in the nine years of his patent, but the patent was taken from him in the following year.

In some of the patterns preserved, which were essays for the copper of these reigns, we find the queen's head on one side, with "*Maria II. Dei Gratia*;" and on the other side the king's head, with "*Gulielmus III. Dei Gra.*" Others had the queen's head, and "*Maria II. Dei Gra.*" on the obverse; and on the reverse a rose, with "*Ex candore Decus.*" Of William III. there is a pattern farthing, half-

brass, with a sun on the reverse, and "Non devio." These half-brass patterns look like the half of a sovereign and the half of a farthing stuck together, showing half the face red and half yellow.

### ANNE, 1702 TO 1714.

The coins of this reign are of the same fineness, weight, and denomination as those of the last. The devices are also the same, with trifling variations: the bust of the Queen, on the obverse, is turned to the right; the hair is simply bound by a fillet, and the shoulders clothed in a light drapery, fastened in front with a stud or rosette: the legend is, "Anna Dei Gratia:" the reverse has the shields arranged as a cross, with a star of the Garter in the centre, instead of the arms of Nassau of the last reign. The titles stand "MAG. BR.'F. R. ET HIB. REG," with the date.

The slight variations alluded to are the marks denoting the sources from which the silver was derived, some having the plumes, for the silver of Welsh mines, and some the roses for west of England silver; also some with both marks, denoting that the silver was mixed. Others have the word "*Vigo*" under the Queen's head, in commemoration of the capture of Vigo and the Spanish galleons, from the treasure of which, the silver of those coins was derived. In some, the fillet in the hair is rather differently arranged. This trifling change took place in the coins issued after the legislative union with Scotland, from which time the coinage of the two countries was assimilated in every respect, and the separate Scottish coinage, with distinct national emblems, which had continued from James I. to this time, was abolished. The only distinction, now, of the Scottish coins, was the letter E., for the Edinburgh mint, under the Queen's head. Those coins with the E. were the last coins produced away from the Tower of London. The arms of the reverses were slightly changed at this time, and those of England and Scotland, instead of being on separate shields, were impaled together on the first and third shields, those of France and Ireland occupying the second and fourth. The larger pieces have the year of the reign on the edge—as "*Anno regni Quinto*," "*Sexto*," &c.



The Maundy money has the bust like the larger pieces, and crowned numerals on the reverse.

Of the coins of the short but prosperous reign of Anne, it may be said that they mark another epoch in the improvement of English money. Charles I., by his natural taste for art, had done much for the design and execution of the coin; the spirited conduct of the Commonwealth and Cromwell had imported foreign skill, and with its aid carried the coinage of the country in perfection of execution even beyond that of neighbouring nations; while in the reign of Queen Anne, great attention was again paid to the execution of the coins, and great public interest seemed to be roused to the importance of those national monuments; as will be seen from the following suggestions, offered to the government of the time, by Dean Swift. He proposed that the halfpence and farthings, after the union with Scotland and the perfect assimilating of the two countries, should be entirely recoinced, and that, "1st. They should bear devices and inscriptions, alluding to the most remarkable events of her Majesty's reign. 2d. That there be a society established for finding out proper subjects, inscriptions, and devices," &c.; with other excellent suggestions and remarks.\* "By this means," he said, "medals that are at present only a dead treasure, or mere curiosities, will perpetuate the glories of her Majesty's reign, and keep alive a gratitude for great public services, and excite the emulation of posterity." To these generous purposes nothing can contribute in so lasting a manner as medals of this kind, for they are of undoubted authority, not perishable by time, nor confined, like other monuments, to a certain place, but circulating throughout the realm: the combination of these properties is certainly not to be found in books, statues, pictures, buildings, or any other records of illustrious actions. The great interest of such records on coins is fully shown by the coins of the Romans, who so fully appreciated this mode of commemorating great events. Nothing, however, was done upon these useful suggestions, though they were warmly enter-

\* The interference of Swift was, however, rather factious than sincere; for afterwards, in the affair of Wood's copper coinage, he, out of mere opposition, prevented a beneficial improvement which had received the sanction of Sir Isaac Newton.

tained for a time, and some patterns actually struck. "But if," observes Ruding, "the Dean's project had been carried out, it would have ennobled our coinage, and have elevated it far above the rank of a mere medium of commerce."

The gold coins of the reign of Anne were pieces of five pounds, two pounds, guineas, and half-guineas: the devices are the same as those on the silver coins, with the exception of the sceptres in the angles of the cross formed by the four shields.

The queen's fastidious modesty in insisting upon the drapery about the bust, caused her gold coins so closely to resemble the silver, that shillings and sixpences were gilt and passed for guineas and half-guineas; the only means of detecting them being the absence of the lock of hair proceeding from the nape of the neck, and lying over the right shoulder on the right breast, which is found on all the gold coins. Another mark, by which these false guineas might be detected, was, of course, the sceptres on the reverse.

Of copper, none at all was issued during the reign; and the Queen Anne farthings, of which so much has been said, were only patterns, and never issued; they are, however, not excessively rare, the one with sunk letters being the most scarce.

Among the patterns of farthings is a fine one with the bust well executed, and Anna Augusta for the obverse, and Victory in a war chariot, with the motto "*Pax missa per orbem*," a motto borrowed from a well known Roman coin, on the reverse (1713), probably struck with a view to commemorate the general peace. Others have the figure of Britannia, like that on the farthings of Charles II., but placed in a decorated niche. This is called the canopy pattern. Some of these patterns were struck in gold.

A specimen of a copper halfpenny exists, probably executed with the view of celebrating the union with Scotland, as it has on the reverse a rose and thistle on the same stem crowned with a single crown.

There is another pattern halfpenny, having on the reverse a small Britannia, holding a sprig of rose and thistle on the same stem, and above the figure a large crown.

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GEORGE I., 1714 TO 1727.

The coinage of this reign remained the same in weight and value as in the preceding: the bust of the king was executed in the conventional style of the time, with Roman mantle and armour, and is turned to the left. The legend on the obverse contains the titles as well as the name, with (for the first time, as a permanent addition) "defender of the faith, *Fidei Defensor*," abbreviated like the rest, as "GEORGIUS D. G. M. BR. FR. ET HIB. REX F. D." On the reverse, his German titles appear, as "Brunsvicensis et Lunenbergensis Dux Sacri Romani Imperii, Archithesaurius et Elector," abbreviated as "BRUN. ET L. DUX. S. R. I. A. TH. ET EL." His own arms are not placed in the centre like those of William III., but occupy the fourth shield. The marks indicating the source from which the silver was derived are continued as in preceding reigns; some having also S. S. C. for that received from the South Sea Company, and some a plume and linked C's, for a Welsh Copper Company. The large pieces have on the edge, their date and that of the year of the reign, as, "1718, Quinto," &c.

The Maundy money has the bust, with "Georgius Dei Gra.," and on the reverse a crowned numeral with the king's English titles only. It is a rather disgraceful fact to English skill, that in this reign the coins executed in the petty state of Brunswick for circulation in the king's foreign dominions are of far better execution than the English ones. They are of similar device.

Of the scarcity of silver in this reign much has been said, and it was certainly insufficient for the circulation required. Many distinguished men were consulted on this and other matters connected with the coinage, and in 1717, Sir Isaac Newton,\* still Master of the Mint, in his report, previously alluded to, stated that "if silver money should become a little scarcer, people would refuse to make payments in silver without a premium."

\* He was appointed Master of the Mint in 1699, in the reign of William III.  
—SNELLING.

The crowns, shillings, and sixpences have the same devices.

The guinea, minted in the Tower as twenty shillings, was reduced from its current rate of twenty-two shillings to twenty-one shillings. The gold coins of the realm were five-pound pieces, two-pound pieces, guineas, half-guineas, and for the first time (by that name) quarter guineas. They had the same devices as those of the silver coins, with the exception of the omission of drapery on the bust, and the addition of the sceptres in the angles of the cross on the reverses.

The copper coinage was much extended in this reign; above 46,000*l.* worth was coined in 1717, the pound avoirdupois being coined into twenty-eight pence.

The Britannia on the halfpenny now became more like that of the Roman coin from which the figure was originally taken. Some patterns dated 1724 have Britannia leaning upon a harp instead of a shield, probably a pattern for an Irish coinage.

#### GEORGE II., 1729 to 1760.

The coinage during this reign exhibits no change in its weight, value, &c. The king's head was again reversed, as had now become customary, and his bust consequently turns to the right, the legend being simply "GEORGIUS II. DEI GRATIA." On the reverse a slight alteration took place in the arrangement of the title, which stands thus:—"M. B. F. ET H. REX F. D. B. ET L. D. S. R. I. A. T. ET E." being merely a new abbreviation of the English titles, followed by a still more close abbreviation of the German ones, as will be explained by referring to the last reign for a description and translation. In this reign the pattern of the milling at the edges of shillings, sixpences, &c., was also slightly changed to prevent falsification, for although the milled edge had put a stop to the old *clipping* system, *filig* was now resorted to for robbing the coin; by which means, after a portion of the edge had been removed, the upright or diagonal lines might be restored by the file. To remedy this evil, a serpentine line, very difficult to imitate by the file, was adopted about 1740. In addition to the previous

marks indicating the different sources of the metal, the word *Lima* occurs on those of coins of George II. minted from the silver captured either by Lord Anson, in the great Acapulco Galleon, or, as some think, by the Prince Frederic and Duke privateers. Some have an elephant for the silver imported by the African Company. The Roman armour at the shoulder differs from that of his father in having a lion's head for ornament. The large silver pieces have their date and that of the reign on the edge—as "1741, Decimo quarto," &c. &c.

Of the now usual gold coins, the quarter guinea was omitted in this reign.

Up to this time a number of the old hammered coins of James I., Charles I., and Charles II. were still in circulation, and called *broad pieces*, an appropriate name for the old thin rials and angels. They were now called in and their circulation forbidden by enactment.

The principal gold coins minted were guineas and half-guineas, only a few five-pound and two-pound pieces being struck. The guinea was, by proclamation, in 1737, raised to 22s. 9d., and foreign gold coins passing in this country, principally Portuguese, settled at proportionate rates. The designs of the reverses of the gold coins were changed in this reign, and the old garnished shield, somewhat varied, again adopted in place of the four shields disposed as a cross. The disposition which was thus abandoned on the gold, was, however, continued on the silver coins.

The first coinage of copper halfpence and farthings in this reign was under warrant of Queen Caroline (in 1738), for the time guardian of the realm. There were forty-six halfpence coined out of the pound avoirdupois. Though the false coining of gold or silver had been made high treason, the coining of copper money was only deemed a misdemeanor, and the increased penalty of this reign only made the punishment two years' imprisonment; which slight punishment, in comparison to that respecting gold and silver coins, was perhaps one cause of the great quantity of false copper money now sent in circulation. Birmingham was the chief seat of these illegal mints, though destined afterwards to become the legitimate spot where the whole copper coinage of the country was to be for a time carried on.

Up to this time, however, the copper coinage appears to have been still a temporary expedient only.

No monies were worked in this reign but at the Tower and in the king's German dominions.

The copper coinage of George II. presents no remarkable feature: the halfpenny has still for reverse, Britannia, very like that of the Roman coins, but very stiff, and poor in style.

## CHAPTER XXXVI.

### FROM GEORGE III. TO VICTORIA.

GEORGE III., 1760 to 1820. This prince, on succeeding to the throne of his grandfather, did not meddle with the silver coinage, although the currency was scanty in amount, and of decreased value, from excessive wear and filing, which all the precautions of the last reign had not been able effectually to prevent. In 1762 and 1763, a small amount of coin (5791*l.*) was issued, but of what denomination is not stated. In this coinage, and till 1787, one pound of silver of 11 ozs. 2 dwts. fine, to 18 dwts. alloy, was coined into 62 shillings. But Mr. Hawkins supposes it was not from dies of George III., as no coinage (except the Maundy money) was issued with his portrait,\* before 1763, when shillings to the amount of 100*l.* were struck for distribution to the populace of Dublin, when the Earl of Northumberland became Lord Lieutenant of Ireland. A coinage, however, was in contemplation, as evinced by the pattern shilling of 1764. In 1780, a proposal was made, but without success, to take the coinage out of the hands of the sovereign, abolishing the Mint establishment, and vesting the power of coining in the Bank of England. No serious issue of silver money took place, which seems almost

\* Very poorly done on the Maundy money, till the issue (or patterns) of 1796, called the wire money, from the delicate lines of the numerals, on which the head is very beautifully executed in low relief.

incredible, till 1787, twenty-seven years after the accession of the king, more than the average length of a long reign. In 1772, the bad state of the coinage offered such temptations to forgery, that 1136*l.* was granted over and above the 600*l.* per year allowed in George II. for prosecuting forgers. The year 1787 was marked by an issue of 55,459*l.* in shillings and sixpences, the king's bust appearing much in the same modern Roman style as that of his predecessor, but stiff and less bold in execution, though an improvement on the shillings of 1763. These shillings resemble on the reverse, both in type and legend, those of George II., except that in the last-mentioned, the crowns are between the shields, instead of over them. As the silver pieces in circulation in this country at the time were all light, and worn quite smooth, the new issue soon found its way to the melting-pot, being worth considerably more than the coin in circulation. In 1768 sixpences had been issued exactly like the shillings: but all these small batches of new coins soon disappeared, and the currency became gradually more and more scanty and depreciated, without any great effort on the part of the government to remedy the evil.

In 1798, Messrs. Dorrien and Magen endeavoured to remedy the great scarcity of silver money to some extent, by sending a quantity of bullion to the Tower to be coined on their own account, according to the act of Charles II., upon payment of certain dues. But after it was coined, the government of this unfortunate period, destined ever to be obstructive, caused it to be all melted down, on the plea that a coinage could not be lawful without a proclamation; so that this attempt on the part of the public to right the grievance themselves, was rendered unavailing by the government. These shillings, of which a very few specimens escaped the crucible, were, with the exception of the date, exactly like those of 1787.

A small issue of shillings, sixpences, and Maundy money, took place in 1797 and 1798, the heads on which are very much more beautifully executed than those of any other coins of the reign. Some consider them to have been only patterns: they are known among collectors as the *wire* money, from the very slender numerals on the Maundy

pieces; and in 1797 a very considerable issue of copper coins was made, coined by Messrs. Boulton and Watt.

Inconceivable as it may appear, this state of things was allowed to go on, getting gradually worse and worse, till the year 1803, when it was attempted to patch up the grievance by stamping Spanish dollars,\* for circulation, with a mark like that used at Goldsmiths' Hall for the stamping silver plate. In the following year this stamp was changed for a small octagon containing the king's head; and about the same time an arrangement was made with Mr. Boulton, of Soho, near Birmingham, to stamp the entire face of the dollar with a device, by means of machinery, the result of the great inventions in the application of steam power, recently rendered practical by Watt.

It was not till 1816, during the Regency of the Prince of Wales, that it was determined to meet the difficulties of an entirely new coinage. This event was, perhaps, more owing to the activity and energy of Messrs. Boulton and Watt, than to any initiative feeling on the part of the government; those gentlemen had, in the copper coinage confided to them in 1797, proved the efficacy of their vast machinery, and had scientifically considered all the principles upon which the coinage of a great nation ought to be conducted, especially as regards its protection from the clipper and filer, and from the effect of legitimate wear and tear. The first safeguard was obtained by such further improvements in the milling of the edges as rendered manual imitation almost impossible: and the second, the protection of the impress, by preventing it from rubbing against other coins, was to a great extent effected by a rim round the extreme edge being raised somewhat higher than the relief of the device. Many beautiful and successful specimens were produced; and at length, by these facilities, and the arrival of the grievance at an insupportable height, the government was stimulated to meet the difficulty.

Messrs. Boulton and Watt erected machinery in the Tower similar to their own at the Soho, and a new coinage began in earnest. The recent revolution in France had

\* The ancient Greeks also stamped the coins of another town or state, when they accepted them for public circulation, as described in the early chapters of this work.



worked great changes, not only in politics, but in art, in all Europe; and the new coinage was consequently in a totally different style of design to all previous ones.

The Parisian school, founded by David and his followers, had thrown off the fluttering pomposity of the modern *Roman* style, and aimed at copying even nature through the artistic medium of the statuesque simplicity of *GREEK* models; and, however full of exaggeration in itself, the new style led the way to a better and more natural school of art than that which sprung up about the period of Louis XIII., and had been growing feebly worse till the revolution of 1784; even more characterless in England than on the Continent. The dies were executed for the new coinage by Wyon, and, influenced by the general new feeling in art, he abandoned the conventional Roman armour and mantle, and produced a simple laureated bust, founded upon the style of antique models: those of Greece now furnishing the feeling rather than those of Rome, which, in the previous phase of art, had been filtered down to the most insipid conventional mannerism; while the new school, with all its defects, set forward under new and more invigorating influences. The design adopted was a laureated head; the bust undraped; too familiar to require description. The reverse also was changed, and the old disposition of the four shields as a cross finally abandoned. In February, 1817, the issue of the new half-crowns, shillings, and sixpences took place, and all who recollect that event, can bear witness to the agreeable impression it produced, and the extraordinary beauty the coins appeared to possess, after the flat, bent, and battered bits of silver, of half their nominal value,\* that had been so long made to pass current as the coin of the realm. The new coins were, indeed, in mechanical execution, the finest that had ever been issued in Europe, and the artistic merit of the devices was very considerable.

One of the principal defects was a coarse, or perhaps brutal expression in the king's portrait. Crown pieces were soon after issued, having on the reverse a device similar to that of the George noble of Henry VIII., but in the

\* The old shillings were about one-quarter, and the sixpences one-third less than their proper value.

new school of art ; the knight in armour being superseded by a *classical* naked figure in a Greek helmet. This attempt to exhibit on the coin some work of art of a class superior to the trivialities of heraldic blazonry, was made by Pistrucci, whose work did not, however, give the satisfaction it deserved, and was over severely criticised. This figure, it is said, of St. George and the Dragon, is nearly a copy from a figure in a battle-piece on an antique gem in the Orleans collection ; but several Greek coins I could point out, might equally well have furnished the model. It is on the whole a spirited performance ; but the improvement it might have effected in the style of art displayed on our coinage, was completely swamped by the petty jealousies and bickerings, caused by the introduction of Pistrucci (as a foreigner) to the Mint. He had previously engraved a similar figure upon the twenty-shilling gold coin of the new issue, now again termed a sovereign after a lapse of three centuries. Notwithstanding the contemporary criticisms on Pistrucci's St. George and Dragon, this handsome reverse, now that it is getting scarce, is better appreciated than at the time of its issue, and collectors give from twenty to thirty shillings for well preserved specimens of the silver crowns of George III.

On the half-crowns, engraved by Wyon, the armorial bearings are displayed on a simple shield, with the arms of Hanover on an escutcheon of pretence ; they have on the reverse, "Britanniarum Rex, Fid. Def.:" in the garniture of the shield are the letters W. W. P., for William Wellesley Pole, Master of the Mint, and W. for Wyon, the engraver ; the edge is milled with a peculiar notching, and not lettered, as the half-crowns of previous reigns.

The shillings were engraved by Wyon, from a bust cut in jasper by Pistrucci.

The Maundy money has the new bust, but the crowned numerals as before.

On the issue of this new money, individuals received in exchange for old coins, new ones equal in amount to the *nominal* value of the old, the loss falling upon the general revenue. Twenty stations were established in different parts of London for effecting the exchange, which, with the assistance of the bankers, was carried through in an incredibly short space of time.

The gold coinage of this reign was not quite so long neglected as that of silver. But, nevertheless, the issues were scanty and insufficient. In the year of the king's accession, a gold coinage took place, and there are guineas of this type with the date of almost every year between 1761 and 1774. These coinages were principally of guineas and half-guineas, some larger pieces being merely struck as medals. In the second year of the reign, quarter guineas were again struck as in the reign of George I. In the gold coinage which took place in 1770, 44 guineas and a half were coined out of every pound weight of gold, 22 carats fine to 2 carats of alloy (crown gold); seven shilling pieces were also added to the quarter guineas in this coinage.\*

In 1774, the head on the guineas was changed for one resembling, though in poorer relief, a beautiful *pattern* afterwards referred to.

In 1787, a new gold coinage took place, and the guineas, known as spade guineas, appeared; they were so called from the shield on the reverse, which was quite simple, and of the form of a pointed spade. The latest date I have seen on guineas of this pattern is 1799.

Then comes the last *guinea*, that of 1813. It has the head in a more modern style, and the reverse is also of a totally new character, having the arms in a *small circle* enclosed as a "garter." The half-guineas followed nearly the same course as the guineas, the improved head was adopted about 1774, and the spade pattern about 1787; but half-guineas, with the arms enclosed in a garter, were issued before the guineas of that type, and appeared as early as 1801, and there are specimens with the date of each year up to 1813; guineas of this type were probably prepared at the same time, but I have only seen them of the date of 1813.†

The seven-shilling pieces have on the reverse, a crown, but without a lion, as on the *pattern* to be referred to; the

\* In 1793, the gold coinage had become so deteriorated that it was found necessary to obtain a grant of 230,000*l.*, to cover the cost of calling in the light gold; which, however, was a step in the right direction.

† I should state that these notes on the guineas of George III. are made from the collection in the British Museum, which I have since been informed is far from complete.

head on the early ones is very bad, but in 1804 it was changed for one similar to that on the half-guineas. Next came the 20s. piece of 1817, now again termed a *sovereign*, as in the reign of Henry VIII., while the term guinea, which first came into use in the reign of Charles II., finally disappeared.

The wretched state of the coinage throughout the greater part of this reign, though it did not till the eleventh hour stimulate the government to any effectual remedy, yet produced a certain extent of activity in the preparation of patterns,\* and other such preliminary steps; some of the results of which may be mentioned with advantage here. The most remarkable gold patterns prepared are as follows:—

First, a finely executed piece, dated 1772, the head of which is superior to that on any gold coin really issued up to 1817, though a copy of it appeared on the guineas from 1774 to 1787.

Secondly, a curious pattern, called Mahon's, or Lord Stanhope's pattern: the head is very poor, and executed in a wretchedly wiry manner, which it is said his Lordship considered a style likely to *wear well*. This pattern has a curious border or edging by which it is easily distinguished.

In 1798, a pattern guinea was proposed by Messrs. Boulton and Watt, of the same design as the large penny they coined for the government in 1797, with the raised rim and sunk letters, which looks very well in gold.

There is also a pattern seven-shilling piece of 1775, with the rose, shamrock, and thistle, crowned, for reverse; and a pattern half-guinea, having, with a view to durability, the portrait *sunk* instead of raised—an approach to the *incavo-relievo* style of the Egyptians, recommended for the new coinage of the present reign by Mr. Bonomi.

The copper coinage received no more attention in the early part of this reign than the silver. The following are the only remarkable events connected with it. In 1770, the sovereignty of the Isle of Man was purchased of the Duke and Duchess of Athol for 70,000*l.*, when copper was struck for circulation in the island, having for its device the

\* In speaking of *patterns*, such pieces as were never executed in quantity, and never issued, are alluded to.

three legs, the armorial device of Man. This was the first step towards a general new coinage, which was in such a state about 1784, that private tokens were again tolerated. The tradesmen's tokens began with the <sup>a</sup>Anglesea penny, and continued to spread in great variety, forming in themselves an interesting collection of medals, till suppressed by the state coinage of 1797; in the July of which year a contract was entered into with Mr. Boulton, of Soho, near Birmingham, for coining 500 tons of copper in pence only.

The result of this contract was the production of the large, boldly executed pennies, so abundantly current for some time afterwards. And so much better were such undertakings conducted at Soho than by the government, that, though Mr. Boulton included many things not mentioned in Mint estimates, he coined more cheaply than the officials of the Tower, and yet gained a large profit.\* Indeed, so convinced was the government of his more acute views in the management of the undertaking, that they were glad to allow him to find his own copper for a subsequent coinage.

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#### GEORGE IV., 1820 to 1830.

Of this reign the silver coins continued of the same value and denomination as the recent coinage in the previous reign. Most of the pieces have the initials of Pistrucci (B. P.), who engraved all the first dies. The George and Dragon was slightly altered for the crowns, being also somewhat larger. In 1824, the king disapproved of the likeness on the coins, and his bust by Chantrey being just completed, Pistrucci was directed to copy it in a series of new dies; but he declined imitating the work of another artist, and the dies made after Chantrey's bust, were consequently executed by Wyon: since which time Pistrucci has enjoyed a sinecure in his appointment in the Mint. In these coins after Chantrey, which is a highly flattered likeness, the

\* This penny has the inscription *sunk* in the raised rim, with a view to its long preservation. The whole pattern was thought so striking, that a pattern guinea was made from the same design. The die for this penny was executed by a German artist, in the employ of Messrs. Boulton and a K exists on some of the coins—the initial letter of his name, (*Kugler*).

king is represented without the laurel, which, as an emblem of victory, was considered inappropriate, no war having taken place in his reign. It is a symbol that will most likely not be renewed. These pieces, with the reverse engraved by Merlin, are very beautiful; and a great improvement on the last coins was effected in the armorial bearings, by leaving out the *lines* indicative of the colour of the respective fields, which rather confused the effect of the designs of 1817 and succeeding years.

A reverse for the shilling was adopted in 1825, consisting of a sprig of rose, thistle, and shamrock, united under a crown. It had been proposed for gold seven-shilling pieces in 1775, but only patterns were struck.

The Maundy money has the bust like the early issues of this reign, the new bust never being adopted for these small coins; the reverses have the numerals, crowned, between branches, and the date. Particulars respecting the slight differences of each separate issue appear superfluous in this place, particularly as most of the coins are still in common circulation.

The gold underwent similar reforms as to the head of the king, the flat laureated head by Pistrucci giving place to the Chantrey head by Wyon; and there are double sovereigns, sovereigns, and half-sovereigns of this type. The double sovereigns are most beautiful coin, the head is in bold relief, and very simple and grand in effect. Larger pieces were struck, but not for general circulation.

The copper coins underwent similar alterations; the old Britannia becoming a more Minerva-like figure, with a Greek helmet, and the Chantrey bust without laurel was adopted on the later pennies, halfpennies, and farthings.

#### WILLIAM IV., 1830 TO 1837.

The Duke of Clarence ascended the throne on the death of his brother, and arrangements were made for a new coinage, exactly on the same principles as those of the last coins of the preceding reign.

Pattern crowns, issued only in small number for the cabinets of collectors, had the arms on the reverse, in a plain

shield displayed on a mantle of ermine. The half-crowns of the same pattern, with slight exceptions, were issued for currency.

The shillings were issued with no armorial device, but with simply "One Shilling" on the reverse between a branch of oak and one of laurel,—a device affording, perhaps, still less scope for the talent of the artist than even the armorial bearings. But as long as the office of Master of the Mint is conferred upon some political adherent, without regard to his fitness for its duties, little reform in the style of art adapted to the coinage can be expected.\* The Maundy money of this reign has the numerals, between similar branches of oak and laurel to those of the shillings.

The groat, or fourpenny piece, was once more issued for currency in this reign, and proved a very useful coin. The reverse is similar to that on the recent copper coins, being a Britannia helmeted, and holding a trident. The legend is "Four Pence."

The gold coins for circulation were like the last pieces of George IV., having the head without a laurel wreath, and very beautifully executed by Wyon; indeed, a perfectly new impression of one of the sovereigns of this reign is a very beautiful memorial of the art of the period. There were only sovereigns and half-sovereigns, the five pounds and double sovereigns being only coined in small numbers, and principally issued among collectors.

The copper coins continued to be pennies, halfpennies, and farthings, and were modelled after those of silver and gold—the head being like those of George IV., without the laurel; the reverses have the figure of Britannia, like those of the last reign.

\* Mr. Hawkins, in his excellent work, refers to these misappointments in a spirited and eloquent manner.

## • CHAPTER XXXVII.

### VICTORIA ASCENDED THE THRONE, 1837.

THE half-crowns, shillings, and sixpences of this reign are in the same style as those of the preceding one. The Maundy money has the portrait, like the groat (or fourpenny piece), but the reverses have the crowned numerals as previously. The groat, re-established in the last reign, is still coined for circulation, having the same figure of Britannia on the reverse. The gold coins are only sovereigns and half-sovereigns, with a simple portrait head by Wyon on the obverse, and the arms on the reverse. The larger pieces were only struck as medals, which may be procured by the curious on application at the Mint. A pattern has, however, just been issued of a five-pound piece, which it is said is intended for circulation. It has a fine head of the queen on the obverse, and on the reverse, as a step towards a greater display of art, a beautiful symbolic figure of Una and the lion. This idea, however, appears somewhat far-fetched, and but little appropriate.

The issue of the silver florin, or two-shilling piece, is another recent experiment made in the present reign, with the view to establish the decimal principle in the coinage. But, however laudable the intention, the issue of this coin has been defeated by some petty errors of detail, such as the omission of the old *Dei Gratia* before the name, and other minor matters connected with the internal administration of the affairs of the Mint in the Tower.\* It was also from difficulties of the latter class that a coinage of the beautiful crown piece, prepared by Wyon, was abandoned; which is, however, scarcely to be regretted, as the mediæval character of the letters, and some other features, placed the design out of the pale of the true

\* While this work is passing through the press, a fresh proclamation has announced the positive issue of the florin, or tenth of the pound, in an improved form.



sympathies of the age, which are not of a retrograde character, however much a taste for the beauties and peculiarities of mediæval art may have led some too far in that direction.

The placing of the crown upon the head was another objectionable feature, which had no more recent example than the coinage of Charles II., a period with which little sympathy can be expected at the present epoch.

The copper coinage is continued upon the same principles as in the two preceding reigns, with the exception of the addition of the half-farthing—a very pretty little coin, not yet issued in sufficient numbers to test its convenience, especially to the poor, in the purchase of small portions of cheap articles of food, &c.—a source of utility demonstrated by the extensive use of *cents*, and other small copper money of neighbouring nations.

A sketch of the Scottish and Irish coinages will be found in the ensuing chapter.

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## CHAPTER XXXVIII.

### THE COINS OF SCOTLAND AND IRELAND.

HAVING treated at some length, and in considerable detail, of the coins of England from the fall of the Roman empire to the present time, it will be unnecessary to give more than a mere outline of the progress of the coinage in Ireland and Scotland, as in the former country, it became, at an early period, with few exceptions, the same as that of England, and in the latter its progress and development is so similar, with the exception of the Scottish copper, that an account of the one gives a tolerably accurate idea of the nature of the other.

#### THE SCOTCH SILVER COINAGE.

The coinage of this northern portion of the great island of Britain is of much more recent date than the south. The Irish colonies of the extreme north, the ancestors of the Scottish islanders, were more civilised than the Picts of that portion of Scotland, but were by that barbaric race cut off from



communication with the southern portions of Britain, and thus excluded from participation in the progressive civilisation there introduced, for which they were better prepared than their Pictish conquerors. The consequence is, that we find no authentic Scottish coinage till long after the complete establishment of that of England, and when the silver pennies had long formed a steady and abundant circulating medium; the earliest Scottish coins that can be assigned with certainty being those of Alexander I., who died in 1124, and was contemporary with the Anglo-Norman Henry I.

Coins can be assigned with tolerable certainty to his successor, David, who reigned from 1124 to 1155; but none are known of Malcolm IV., while those of the long reign of William, from 1163 to 1214, are very numerous, and their attribution is certain. These last have the inscription, LE. REI. WILAM, or WILAM. RI. or RE. The last word is Scandinavian; but when found on the Scottish coin it is more probably an abbreviation of the old French rei.\*

A large number of the silver pennies of William were found together near Inverness in 1780. Some of them have a moneyer's name, and some the names of the places of mintage: among the moneyers' names occurs that of Hue Walter, and the places of mintage are frequently ED or EDINBV (for Edinburgh), PERT (Perth), ROCESBY (Roxburgh), &c.

The money of Scotland continued of precisely the same class and denomination as the English till the time of David II., 1355, whose ransom paid to Edward III. is said to have exhausted the country of coin, and the little left was reduced in size. The money of Scotland and England had, up to this time, circulated in either country indifferently; and after the diminution of the Scotch coins by David II., in order that it might continue to do so, Edward caused the coin of England to be reduced in a similar manner, in order that the convenience of the pre-existing *par* might not be disturbed. Notwithstanding this attempt on the part of England to maintain the equality of the two coinages, that of Scotland continued to decrease, and in the first year of the reign of Robert III. it passed only for half its nominal value in

\* Similar to the Spanish *rey*.

England. In 1393, Richard II. enacted that it should only pass for the weight of pure silver it contained.

The depreciation of the Scottish coin still continued without interruption, and, in 1600 it was only worth in England one-twelfth part of its nominal value in reference to English coin of the same denomination, and it did not recover anything like a corresponding value even up to the time of the Union.

The silver penny was the only Scottish coin until Edward I. of England, during his temporary subjugation of the country, coined halfpence and farthings, which were afterwards continued by the Scottish sovereign. David II. (1329 to 1371) introduced the groat of fourpence and the half-groat of twopence. After James II. (1437 to 1460) the terms groat and penny, as applied to the silver coins, no longer expressed the same value as in England, the groat being eightpence Scottish and the penny twopence. In the reign of Mary (1542 to 1587) the silver groats and pennies ceased, in consequence of the scarcity of silver, and their place was supplied by *billon* coins of four parts copper and one silver.

About 1553, shillings, or testoons, and half testoons, were first coined, bearing the bust of the queen, and the arms of Scotland and France. These coins were of the same intrinsic value as the English shillings, and were worth more than four shillings Scottish, the half testoon being in the same proportion. Marks of thirteen shillings Scottish were also struck in that reign worth 3*s.* 4*d.* English.

In 1565 the silver crown was first struck in Scotland. It weighed 1 ounce, and went for 30 shillings Scottish. Smaller pieces of 20 shillings and 10 shillings Scottish were struck at the same time. These pieces have the marks XXX. XX., upon them, which represents the number of Scottish shillings for which they passed; while in English money they represented about 5*s.*, 3*s.* 4*d.*, and 1*s.* 8*d.* They had on the reverse a palm-tree, which, being mistaken for a noted yew at Cruikston, near Glasgow, the residence of Darnley, caused them to be called Cruikston dollars.

In the early part of the reign of James VI., 1571, new marks and half-marks Scottish were struck, being worth about 22 pence, and 11 pence English.

In 1578 the famous NEMO ME IMPVNE LACESSET first

occurs upon the coin; and in 1582, in consequence of a contract previously entered into between the Earl of Morton, Governor of Scotland, and Atkinson, the Master of the Mint, 40 shillings Scottish were made to go to the crown of an ounce, which were in consequence marked XL., and in 1597 this was increased to L. In 1601 the last and highest mark of the Scottish crown occurs, which is LX.

Before quitting the subject of the early and separate silver coinage of Scotland, some further remarks of detail are perhaps required, in order to assist a collector in distinguishing the coins of the different reigns.

Those of Alexander I., David I., and Alexander II., have all names of moneyers on the reverse. Alexander III. and David II. have REX SCOTORVM. Robert I. appears with a profile, as on his seal. The groats of the third James are distinguished principally by their size; those of James I. are small, being reduced to the value of 4 Scottish pence, and have *fleur-de-lis* on the reverse, and TRACIA for GRACIA. Of James II., the groats are as large as the English shilling, and are worth 12 pence Scots. The first coinage of James III. has mullets; the second, bushy flowing hair, in the style of those of Henry VII. of England; but, in the reign of James IV., the old style was resumed. Those of James III. have the motto DNS PROTECTOR, while those of James IV. have SALVVM. FAC.; they are also known by their QT. III., &c.; while those of James V. are marked 5.

In England silver had only tripled in value since the reign of William the Conqueror, while in Scotland its value had apparently become 36 times greater. A similar relative change occurs in the value of the early and late coins in continental nations; the *denier* of Charlemagne being worth 40 modern *deniers*; while in England the ancient silver penny is scarcely worth 3 modern ones—a monetary position in which England stands nearly alone among modern nations.

The Scottish money struck after the union of the crowns, may be briefly described. Charles I. struck half-marks, and pieces of 40 and 20 pennies marked respectively <sup>VI.</sup><sub>8</sub> XL. and XX. behind the head. Charles II. issued pieces of similar character. In 1675, Scottish-dollars of 56 shillings

Scottish (4s. 8d. English) were issued, with their halves and quarters of 28 and 14 shillings, &c., &c. James VII. of Scotland, and II. of England, issued coins of 60, 40, 20, 10, and 5 shillings Scottish, but only the 40 and 10-shilling are known. William and Mary continued the same coins; and in the reign of Anne we find only the pieces of 10 and 5 shillings issued; while, in this reign, after the Union, all the national Scottish money was called in and recoined with the same types as the rest of the United Kingdom, those which were struck at the Edinburgh mint being marked with an E, the last trace of a Scottish coinage; for, after this time, all the money of Great Britain was minted at the Tower of London.

The art displayed upon the silver coinage of Scotland is, in the later periods, superior to that found upon the English, but in the earlier periods much the same; for instance, the same head which serves for a portrait on the coins of David II. (1329 to 1371) serves also for the coinage of his successor, Robert II. (1371 to 1390), the same thing occurring later on the English coinage on the accession of Henry VIII.

The coin of James V. of Scotland is much better executed than that of his cotemporary, Henry VIII., while those of Mary are exceedingly good, especially the testoons, dated 1553, which bear her portrait; while the crown piece, with the heads of Mary and Darnley, is a remarkably fine coin; but so rare that few collectors can hope to possess a specimen.

THE GOLD COINAGE OF SCOTLAND, like the silver, in its beginnings, consists of imitations of the English. The English gold nobles appeared in 1344, and thirty years afterwards those of Robert II. of Scotland were issued. The gold of Scotland is, however, upon a smaller scale than that of England. The first pieces were called St. Andrews, from the figure of that saint, which occupies the obverse, as that of St. John the Baptist on the Italian florins, from which the coinage of Scotland was more directly copied than from the nobles of England. The reverse of these coins was the Scottish arms, in which particular they were more directly copied from the French coins *de la couronne*, and were sometimes called "lions." In a similar manner the gold coins of

James III. were called unicorns, while those of James V. were called bonnet pieces, from the small cap belonging to the costume of the time, which, about this time, began to be faithfully represented on national coin of nearly all the countries of Europe. These bonnet pieces of James V. are very fine coins, and are much thicker, in proportion to their size, than the English money of this period, an improvement adopted by the Scots in imitation of the coinage of France—a step which was not finally taken by the English till the time of Cromwell, when Simon first contracted the size of the old *broad pieces*, as they began to be termed, and executed the 20s. piece, which afterwards became the model for the guinea, and its present representative, the modern sovereign.

The gold coinage of Scotland fell, in ideal value, in nearly the same proportion as the silver, notwithstanding the effort of James I. of England to establish the *par*.

The *lion* of Mary with her cypher weighs 78 grs., and the *golden ryal* of 1555, with her bust, 115 grs., being the same as the *ryals* of Elizabeth.

Of the types, it may be said, as a general rule, that they continued like the first gold of Robert II., the St. Andrew, and the arms of Scotland, up to James III., who introduced the unicorn type; and with James V., on the bonnet-pieces, the regal portraits begin to exhibit the costume of the successive periods.

In evidence that the form of the gold coinage of Scotland was in no way copied from the English, it may here be stated that the *Andrew* of Robert II. weighs but 38 grains, while the English noble weighs 107; so that the first forms no division of the latter. That of Robert III. appears to be the double of that of Robert II. on a slightly reduced scale, as it weighed 60 grains. That of James I. weighs only 53 or 54 grains, and being thus the half of the English noble, came to be called a *Demy*. The *St. Andrew* or *Lion* of James II. is of equal weight. The largest coin of that prince weighs 60 grains, and its double, the bonnet-piece of James V. 90, with a smaller piece of 60.

The last gold coinage of Scotland is the pistole and half-pistole, coined by William III., in 1701.

THE COPPER COINAGE OF SCOTLAND is of older date than the modern copper of England. Modern copper money was

first coined in France in the reign of Henry III., about 1580, and this French coinage was soon imitated in Scotland.

The *billon* or black money being merely debased silver, must not be confounded with a true copper coinage, as it has sometimes been; for that species of money first appeared as early as 1466, in the reign of James III., when it began to appear in many states of Europe. The billon coins of James III. were called black farthings, and had the king's head, crowned, on the obverse, and on the reverse a cross with pellets, and VILLA EDINBURGI; of James IV. and V. There are *billon* pennies, halfpennies, and farthings. The billon money of Mary must not be confounded with copper, especially those of the size of the *bodle* or twopenny piece, so called after Bothwell, under whose auspices it was issued, and which have a crowned thistle on the obverse, with M. R. and MARIA D. G. REGINA. SCOTORVM., and on the reverse two sceptres, crossed with a *fleur-de-lis* in the centre, and a *fleuron* at each side, with OPPIDVM. EDINBURGI. These last, it is true, are simple copper; but were issued as *billon*, being washed with silver, which has now, in most cases, disappeared.

It was during the reign of James VI. that the copper coinage really began. The first copper penny has upon one side I. R. under a crown, with IACOBVS. D. G. R. SCO.; and on the reverse a lion rampant, with VILLA EDINBURG. These coins decreased rapidly in size, till they assumed the proportions of the French *liard*.

The billon pieces which were of the lowest class of *billon*, called by the French *bas-billon*, or *bas-pièces*, were now struck in copper, and the corrupted Scotch pronunciation of the last term, *bawbee*, became the popular name of the piece, which was worth sixpence Scotch. The bawbee, though sixpence Scotch, corresponds only to the half-sous of the French, and the English halfpenny; the Scotch penny corresponding with the French *denier* and being one-twelfth of the English penny.

The copper struck under the Mint-master, Atkinson, and the Earl of Morton, were termed *Atkinsons*, and were also *bawbees*, but one-third larger, and declared the value of eightpence Scotch. Fynes Morison mentions among the

names given to the billon money, the *placks*,\* or billon groats, and the *hard-heads* of three pennies Scotch, a corruption of the French *hardié*, or black money, struck in Guienne, and supposed to have been first struck by Philip le Hardie (1285 to 1314).

The Scotch copper penny has a little dot behind the lion. The *bodle*, also called the *turner*, has two dots. A portion of the copper coins, especially the penny and the bodle, continued to be minted under Charles I. and II.; but those of the former prince are the rarest of any. The *bodle* of James VI. has the lion on one side, and the thistle on the other. The bawbee of that prince has the royal portrait on the obverse: and they were issued in similar style in all the reigns down to Anne, those of the Charleses having only C. R. and C. R. II. They circulated in England as halfpence, though they are not much above half the size, while the Scotch copper pennies of the same period do not weigh above ten grains. It is to be remarked of the Scottish coinage that no ecclesiastical coins occur, though they are found in almost every other mediæval coinage of Europe.

## COINAGE OF IRELAND.

It appears to be the general opinion, that a Spanish, or Iberian, colonisation of a part of Ireland has no foundation but in the similarity of the name Hyberni and Iberi; whilst it appears clear the most ancient inhabitants of Hybernia were a Celtic nation subsequently subdued by the Scythæ, or Scotti, a Germanic race, who afterwards, from Ireland, colonised the north of Scotland, to which they gave their name, which superseded the ancient one, the Caledonia of the Romans, or the Pickland, used by the Anglo-Saxons till after 1020. That an ancient and peculiar form of civilisation existed in Ireland, which in the fifth, sixth, and seventh centuries was far in advance of that of England, is shown by the beautiful illuminated MSS. of those early periods which exist, exhibiting an elaborate style of art afterwards partially

\* The *plaque* and *placquette* were common coins in Belgium previous to the new coinage after the Revolution of 1830.



imitated by the Anglo-Saxons. At the same time their wealth is shown by the abundance of the gold ring money, torques, and other ornaments belonging to those and earlier epochs; while the writings of Bede, an Irishman, are superior to any other literary production of his era.

No coins, however, are known till the eighth century, and those appear to have been struck by the Danes, who had then subdued portions of Ireland as well as England. These coins are very rude, and are apparently copies of Anglo-Saxon coins of the period, executed by workmen who did not understand the letters which they have imitated by a series of simple strokes, **IIIIIIII**. This supposed Danish coinage was improved in the ninth century, and there are coins of native kings, who appear to have imitated them about the same time, as those of Anlaf (930 A.D.), and Sithric (994 A.D.), which are considered native Irish coins rather than Danish ones. They have the legend **ON . DVFLI**, or **ON . DYFLI**, Dyflin, or Dufin, being the ancient name of Dublin. Coins attributed to Donald O'Neal (996) have been published by Simon; and a coin is mentioned as one being in the collection of Mr. Dummer, which has the legend **DOMNALDVS . REX . MONAGH**. There are also other coins of Danish and Irish kings of a similar kind, for an account of which I have no space.

A portion of Ireland was already subject to England under the Anglo-Saxon race of kings, and there are coins of Ethelred (886) struck at Dublin, and also of Edred (948), and Edgar (959). Those of Canute, struck at Dublin, are good coins for the period, having a crowned profile, with a quatrefoil ornament on the obverse, with **GNVT . REX ANGLORV(m)**, and on the reverse a voided cross with **FERENN . MO . DIF.**, that is, Ferenn, moneyer, Dublin.

After the period of the Norman conquest no Irish coins are described with certainty till the complete subjugation by Henry II. in 1172, after which those of John appear, which are easily distinguished by the triangle within which the portrait is placed—a form supposed by some to allude to the Irish national symbol, the harp—a conjecture scarcely tenable, as it is found on the coins of other countries at about the same period. This type continued in use on the Anglo-Irish coinage from John to Henry V.

Till the time of Henry VIII. little variety occurs in the

Anglo-Irish coinage. This prince coined sixpences for Ireland, worth only fourpence in England, and on his Anglo-Irish coinage the initials of his successive Queens are found—a peculiarity which has caused collections of them to be made by the curious in such details.

Mary issued base shillings and groats for Ireland; and that Elizabeth, while she was restoring the purity of the English coinage, still farther debased that of Ireland, is notorious.

A copper coinage was also issued for Ireland in the reign of Elizabeth, which thus precedes the English copper by half a century. This coinage consists of pence and halfpence.

The injustice systematically meted out to Ireland by the dominant country is as well exemplified in the progress of the coinage as in any other governmental department; as an instance of which it may be stated here, that when James I. made the experiment of an issue of copper *farthings*, they were made of two sizes, in order that if they failed in England, they might be sent to Ireland as *pence* and *halfpence*.

In 1635 a mint was established in Dublin, by Charles I.; but the unhappy events which followed prevented the intention from being carried out, and the attempt was not resumed.

After the massacre of 1641, the Roman Catholics, in a time of general confusion, struck what have been termed the St. Patrick halfpence and farthings, known by the legends FLOREAT REX., and on the other side, ECCE GREX. The farthings have QVIESCA PLEBS.

In Cromwell's time the people sought, as in England, to remedy the inconvenience caused by a want of small coins; and a number of tokens were struck by different towns and tradesmen.

In 1680, halfpence and farthings were coined by royal authority, with the national symbol (the harp) and the date.

The next peculiarity to be noticed with regard to the Irish coinage is the base silver money struck there by James II., in 1689, in his last struggle for the throne from which he had been expelled. These coins were struck principally from some brass cannon, from which they took the name of *gun-money*; but they were composed of a mixture of metals, in which silver formed a small proportion.

The half-crowns of the *gun-money* gradually diminished in size, as the metal began to fail; and, as the date of the month was placed upon them, the gradual decrease can be traced through all its phases. This occurred from June 1689 to July 1690. In 1690, the white metal crowns were issued, and other crowns of gun-metal in the same year, which were reduced to the size of the original half-crowns, from which they are only distinguished by having no month mark upon them.

The crowns of white metal are very scarce. The types are James on horseback on the obverse, and the arms on the reverse; on the obverse the legend contains the regal titles he had lost; and the reverse has CHRISTO · VICTORE · TRI · VMPHO ·; and on the edge, MELIORIS · TESSERA · FATI · ANNO · REGNI · SEXTO ·.

He issued, at the same time, pence and halfpence of lead mixed with tin; and after his defeat, and escape from Ireland, a few halfpence were struck by his adherents in Limerick, which were, from the type of the reverse, called *Hibernias*.

The patent granted to William Wood, in 1772, for coining halfpence and farthings for Ireland, excited great discontent, as he coined them much smaller than the size stipulated for in the patent. The coins are, however, of very good execution, and bear a better portrait of George I. than any found upon the English copper coinage.

In the reign of George II., in 1737, Irish halfpence and farthings were issued, of the same size and weight as the English copper, with the harp on the reverse, and the portrait as principal type, with the same titles as on the English coinage.

In 1760, coins being very scarce, a company of gentlemen obtained leave to issue a coinage of halfpence, upon which the legend "*Voce Populi*" appeared round the head of the Sovereign, which, it is said, was, in fact, a portrait of the Pretender, though done in the usual manner of the portraits of the King.

No gold or silver was coined in Ireland since the abolition of the mint, established by Charles I. in 1640.

## CHAPTER XXXIX.

THE COINAGE OF THE FOREIGN STATES OF MODERN  
EUROPE, ASIA, AND AMERICA.

## COINS OF MODERN ITALY.

WE have seen how the coinage of Italy became gradually depreciated as the Western Empire of Rome crumbled beneath the repeated barbaric invasions; and also how the privilege of independent coinage was conferred upon Gaul and Spain by the emperors of the East.

In Italy, after the extinction of the race of Gothic kings, the coins of the exarchs of Ravenna appear as viceroys of the emperors of the East. These coins are only small copper, and generally bear the inscription FELIX RAVENNA.

The gold and silver of the eastern empire were found to form a sufficient circulation in those metals for Italy.

The Lombards, who subdued the north of Italy, 572, A.D., and occupied it for two centuries, have left no coinage to record their rule; and we find no Italian coin belonging properly to the modern series till the issues of Charlemagne, at Milan, about 780. He also struck coins at Rome. His Milanese coins have a cross, and on the reverse the monogram of Carolus, with MEDIOL. These types of Milanese coins are found of successive German emperors, till the 13th century.

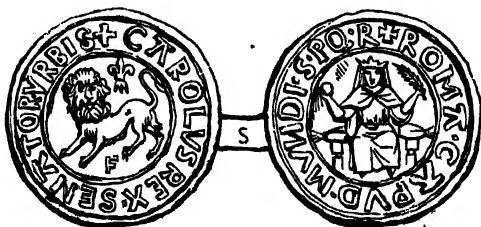
About the period of Charlemagne, the modern Italian coinage of silver pennies commences, founded, like that of France, Spain, and England, on the old Roman denarius, and bearing corruptions of that name in the two first-named countries, as well as Italy, while in England, and the northern countries, other denominations were ultimately adopted.

Soon after the time of Charlemagne, the counts or local governors of towns and provinces became more or less independent, and their offices very generally hereditary. These

petty governors all issued coin, and a detailed account, therefore, or even an outline of the progress of all the various coinages of modern Europe, would occupy many ponderous volumes; a few examples only, can therefore be glanced at.

The modern independent coinage of the city of Rome, under the popes, began, like most others, with a series of silver pennies, the first being those of Pope Hadrian, from 771 to 795, A.D., who received the privilege from Charlemagne. This modern Roman series has generally the name of the pope on one side, and SCVS · PETRVS on the other. Some few have rude portraits, such as those of Benedict II., Sergius III., John X., Agapetus II., &c., &c.

For above a century, from 975 to 1099, there are no coins except those of Leo IX. From Paschal II. to Benedict XI., 1303, the Popes having no power in Rome, the pennies are of the Roman people, bearing on one side a rude figure of St. Peter, with ROMAN · PRINCIPE, and on the other SENAT · POPVL · Q · R ·; accompanied by the name in succession of the chief senator, who was then governor of the city of Rome. Some have also the arms of this personage, as on the coins of Brancaleo, 1253, which have a lion on one side, with BRACALEO S · P · Q · R ·; and on the other side, a female figure, with a crown, a globe, and a palm-branch, and the legend, ROMA · CAPVT · MVNDI ·; &c., &c. Charles of Anjou, when elected Senator of Rome, issued coins with the inscription CAROLVS REX · SENATOR VRBIS.



Coin of Charles of Anjou, as Senator of Rome.

A few of the Popes issued patrimonial coins, with PATRIMONIUM; but in general the coinage of the Popes, up

to a very recent period, may be considered as that of a series of bishops, like that of the Bishops of Metz, Liège, &c., &c.; or even those of the Archbishops of York and Canterbury, in Saxon times.

Of Clement V., there are groats, with his portrait, three-quarters length, as of nearly all his successors, till Sextus IV., in 1470,—with whose coinage the profile portraits begin, as they do in England with his contemporary, Henry VII. The first gold coinage of modern Rome is of the reign of John XXII., 1316. After this period the coinage of the Eternal City begins to improve rapidly in excellence of execution, the money of the infamous Alexander VI., the luxurious Julius II., and the politic Leo X., being as remarkable for fine execution as any of the period. The larger silver, the scudi, &c.—equivalent to our crowns,—and the German thalers, first appear in those reigns.

In Milan, the first remarkable coins, after the series of the German emperors, are those of the Visconti, the independent dukes of Milan. The first are those of Azo, 1330. Ludovico il Mauro has on his coinage the legend *LVDOVICVS · M · SF · ANGLVS · DVX · MLI ·*, the meaning of *ANGLVS* has not as yet been satisfactorily explained.

The coinage of Florence is celebrated as being the first to introduce the general use of gold, which commenced as early as 1252, a century earlier than the famous issue of gold nobles in this country. These gold pieces, which bore on one side the Florentine lily for principal type, and on the other a figure of St. John the Baptist, the patron saint of the city, were imitated first by the French, and the Popes, then by the Germans and English, and were the first gold coins issued in Europe after the eighth century.\*

The first copies of the Florentine gold not only bore the name of Florins, from that of the city where they were first issued, but also their types; nothing but the legend or inscription being changed. At a later period, however, though the name florin was still preserved, the national types of the countries in which they were issued

\* The gold triens of the Merovingian kings of Gaul and the Gothic kings of Spain is the gold money alluded to, as preceding the florin in modern Europe.

gradually superseded those of Florence. These Florentine gold coins bore around the standing figure of St. John the legend S · IOHANNES · B ·, and round the large and elegantly designed *fleur-de-lis*, the legend FLORENTIA.

It is thought the national arms of France originated in the copying of these Italian coins, as those flowers do not appear as a national badge till the reign of Philip le Hardi, about 1270. These celebrated coins weigh one drachm, and are no less than 24 carats fine, being intrinsically worth about twelve shillings English.

The modern coinage of Venice begins with silver of the tenth century, marked Venici; and one of the earliest with a name is that of Enrico Dandolo, doge in 1280. Silver groats of Venice appear as early as 1192, and copper about 1471; while the gold followed close upon that of Florence, and appeared in 1280. I have, in speaking of the ancient coinage of Cyzicus, mentioned that the gold of that ancient Greek state, was the forerunner of that of Venice, from which the modern name, Zecchino, *Anglicè* Sequin, was derived; and it is probable that the coined gold of Cyzicus was in circulation till late in the eastern empire; and especially at Venice, at the time of the issue by Florence of her new gold coinage, upon which Venice, in emulation, also issued a national gold coinage, but founded upon the value and preserving the name of the ancient Cyzicenes.

Among the earliest modern coins of Genoa are those of the Emperor Conrad, 1129, DVX IANVAE.; and those of the Dukes of Savoy begin in the same century.

The Patriarchs of Aquileia issued coins from 1204 to 1440, and Ferrara has coins of its Marchesi from 1380; while several free towns issued their own money with peculiar types, those of Mantua being honoured by the effigy of Virgil, the modern Mantuans not forgetting that their city was the birth-place of the great bard of the Augustan age.

The Neapolitan series begins as early as Duke Sergius, A.D. 880, with which are classed the coins of the powerful Dukes of Benevento forming a fine early series, and those of Roger I., of Sicily, Roger II., William I. and II., and Tancred, belong to the Neapolitan series in collections; as also those of Sicily under the Normans. In 1194, Naples and Sicily were

subdued by the German emperors, whose Neapolitan coins are extant. Those of Manfred next appear, in 1225; and those of Charles of Provence, in 1266; then those of the celebrated Queen Jeanne, followed by those of the House of Arragon, and the later series, which begin to improve like other modern series towards the close of the fifteenth century; and after that period assume a strong family likeness to those of the rest of modern Europe.

#### COINS OF MODERN SPAIN.

It has been seen that on the ruins of Roman power in Italy, a number of petty independent states assumed the privilege of issuing independent coinages. Spain, on the contrary, formed, till the irruption of the Moors, in 714, one compact and powerful kingdom, to the princes of which the privilege of coining gold had been very early conceded by the emperors of the East, who no longer recognised the possibility of seeing Spain or Gaul again under the old imperial dominion. The consequence of this recognised independence of Spain was the issue of a gold coinage of great interest, consisting of *trientes*, or thirds of the Byzantine solidus, which, under the name of *Bezants*, long circulated in the west and north of Europe. These *trientes* of the Gotho-Iberian princes occur, of Leirva, 567; Liuvigild, 573; Weteric, 603; Gundemar, 610; Scseburt, 612; Svinthila, 621; Sismond, 631; Chintila, 636; Tulga, 640; Chindasvint, 642; Recesvint, 653; Womba, 672; Ervigo, 680; Egica or Egiza, 687; Witiza, 700; and Rudric or Roderic, the last of the Goths, the hero of Southey's celebrated poem, in 711.

After Amalric, who was the first acknowledged King of Spain by the emperors of the East, the kingdom became elective; the power of election residing chiefly in the bishops. The coins above alluded to, however, bear the portraits of the kings as of hereditary sovereigns, accompanied by their names, the reverse having a cross with the name of the place of mintage, generally in the province of Batia, where Roman colonies had been most abundant.

On the subjection of the country by the Arabs, an oriental coinage was issued, which, as the Mohammedan



creed forbade the imitation of the human figure, present only Arabic inscriptions, generally sentences from the Korán.

The generic term of the Arabs for a coin is *markush*, from which the term *marcus*, common in monetary statements of the period, is derived; payment of so many gold marcuses being often stipulated, which no doubt referred to these coins of the Spanish Arabs,\* which not only circulated amongst, but were imitated in *fac-simile* by, other nations, who did not understand the Arabic characters, or with the good staunch Christian bigotry of the time, they would scarcely have copied and re-issued sentences of the Korán, however excellent their import. One of these imitations of the Arabian *markush* is known, which is supposed to have been issued by our Saxon Offa, King of Kent, which bears his name in addition to the Arabic legends, which piece, with one or two more exceptions, forms the only gold coin attributed to England before the time of Henry III.

The Gothic inhabitants of Spain, driven into the fastnesses of the Asturian mountains, step by step recovered their territories from their oriental invaders; and in the tenth century, when the kingdoms of Arragon and Navarre were thus founded, coins were issued by the sovereigns of those states, closely resembling the silver pennies of the rest of Europe at that period. The kingdom of Castille was next founded, and the Moors were finally expelled from their last stronghold, Granada, and the whole Iberian peninsula (1492) in the reign of Ferdinand and Isabella, who, as heirs of the kingdoms of Castille and Arragon, which had previously absorbed all the lesser states, became sovereigns of the whole of Spain.

Since the re-establishment of the Christian states, the Spanish coinage had taken the course of that of the rest of Europe, gradually increasing in excellence from the middle to the end of the fifteenth century, at which period the gold coins of Ferdinand and Isabella,† convey a fair idea of the general style of the Spanish coinage.

\* For some account of the Arabic coinage of Spain, see *Museum Ouficum Borgianum*.—Adler. The *Oufic* is the ancient Arabic language.

† From a fine coin in the possession of H. G. Bohn, Esq.

After this period, the discovery of America, and the vast influx of gold and silver from the mines of Mexico and Peru, caused the coinage of Spain to become, for a time, the most abundant of Europe, dollars and half dollars of silver being coined in amazing numbers, which were for a time the only European coin accepted in India, China, and other oriental nations where European commerce was now fast spreading. The more recent Spanish series is too well known to require any description.

The coinage of Portugal, founded as a separate kingdom in 1126, followed a very similar course to that of Spain.

#### COINAGES OF MODERN GERMANY.

Germany, after the time of Charlemagne, exhibits an immense number of small independent states, each coining money on its own account, a description of all of which would be an endless task, even if the space for so doing was unlimited. About the year 920 the Emperor Henry the Falconer, conferred independent privileges on many German cities, and from about that period the independent issues of coin commenced at Augsburg, Hamburg, Frankfort, Strasburg, &c., which may be regarded as true republics in the heart of the empire. The coins of Nuremberg generally surpass those of the emperors of corresponding dates in both execution and purity, while they are equalled by many of those of the bishops, the electoral princes, and many petty sovereigns. As examples of the coinage of the small states of Germany, as well as those of France, those of the city of Metz, the County of Bar, and of the Dukes of Lorraine, will form as good examples as could be selected, and the following notice will be found to explain their character pretty clearly.

#### MONEY OF THE COUNTS AND COUNT DUKES OF BAR.

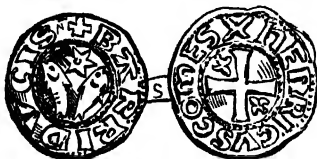
Frederic of the Ardennes, the first Count of Bar, was a son of Wiegeric, Count of the Palace, under Charles the Simple. He married Beatrice, a daughter of Hugh Capet, in the year 951; and the Emperor Otho, in consequence of the marriage, conceded to him the County of Bar. His dynasty remained

in hereditary possession till the death of Frederic II., in 1034; when his daughter Sophie married the Count of Monteon and Montbelliard, and lived till 1093; and her son, Theodoric II., succeeded her. The authors of "*L'Art de vérifier les Dates*" state that he was the first who bore upon his state-seal two *bars*, a kind of native fish, in allusion to the name of the district.

There is no money of Bar known, either of the first dynasty, or of the one of Montbelliard, which succeeded it, nor until after the reign of Thibault II., who died in 1297.

The coins of his son, Henry III., who married Aliénor, a daughter of Edward III. of England, are the earliest known of Bar, though M. de Saulci considers that much earlier coins will yet be found, as it is scarcely probable that the money of France formed the sole money of that independent state, at all events to so late a period.

Henry III. invaded Champagne, where he was defeated,



Coin of Henry III., Count of Bar.

and forced to acknowledge the sovereignty of France over a portion of Bar, to which M. Saulci thinks the *fleurs-de-lis* on the reverse of the coin engraved above may allude. The two "*bars*," with a star, form the device of the obverse, and a cross, with *fleurs-de-lis* in two of the quarters, the reverse.



Coin of Henry IV., Count of Bar.

The money of Henry IV., who began to reign in 1337, and reigned till 1344, shows a great advance. The shield on the obverse bears the arms of Bar, in good heraldic style; and the reverse has *NOMEN DOMINI SIT BENEDICTUM*.

&c. It is silver, and weighs thirty-eight grains. It was struck at Mousson, a town built by Thibault II., on the left

bank of the Moselle, in 1260, the mark of which town it bears.

In the reign of Edward I., predecessor of Henry IV., Rolandin, the moneyer of Mousson, was arrested for having coined base money, which he had given to a varlet, to get changed at Metz.

In 1342, John, the blind king of Bohemia, and Duke of Luxemburg, afterwards killed at the battle of Cressy, and Henry IV., Count of Bar, concluded a treaty, by which they agreed to strike money for the common currency of both their dominions, more especially in Luxemburg. Their coinage, struck under this engagement (the original written document concerning which is still in existence), bears the inscription ✠ IOHANNES: REX: ET: HENRICVS: COMI· on a shield; on the obverse the arms of Bar and Luxemburg are quartered; and on the reverse, MONETA SOCIORVM., &c.

There are silver pieces described by De Saulci, of 68, 24, 15, and 19 grains; and of billon of 90 grains.

Some of the money of Bar, soon after this period, closely resembles in type that of the kings of France, especially the *gros Tournois*. Coins bearing the arms of Bar and Luxemburg quartered were also issued, under Robert of Bar, and John Duke of Luxemburg, between 1378 and 1380.

The same Duke Robert appears to have struck gold *florins*, the first gold in this series, which are copies, except the name of the prince, of those of Charles V. of France; and have for device of the obverse original Florentine type the figure of St. John the Baptist, with S· IOHANNES· B·, and on the reverse, the well-known Florentine lily, with ROBERTVS DVX; while those of the kings of France have KAROLVS REX; both being, in other respects, *fac-similes* of the original coins of Florence.

Réné of Anjou succeeded to the Duchy of Bar, in 1419, and reigned till 1431; and during his reign some very excellent money was struck. He married the daughter of the Duke of Lorraine; and thus



Coin of Charles II., Duke of Lorraine, as Regent of the Compté of Bar.

the arms of Lorraine, of Bar, and of the kingdom of Jerusalem appear on the very handsome coins issued in Bar at this time.

The Duke Charles II. of Lorraine, who was regent of the Compté, appears to have issued the money in his name, as will be seen by the interesting coin (See p. 521), with the legend KAROLVS·DVX·LOTHOR·Z·M· The portrait of the duke is full-length and wears a chaplet of roses, and the belt bears the *martlets* of Lorraine. This piece is silver, and weighs 49 grains. On the reverse are the arms of Naples, Jerusalem, Bar, and Lorraine, with SIT·NOME·DMI·BENEDICTVM.

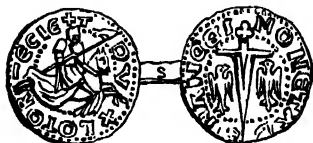
After this period the Compté of Bar becomes merged in the Duchy of Lorraine,—German and French Duchies and Comptés were, at their foundation, only conceded for life, so that the first Comptés and Dukes of Bar and Lorraine were in fact only governors, as will be seen in the short account which follows, of the coins of Lorraine.

#### MONEY OF LORRAINE.

The two first Dukes of Lorraine were only holders of the titles and privileges for life; but on the death of Gozclon, the second duke, the emperor, Henry III., having given the duchy to Gerard, Duke of Alsace, instead of Godfrey, son of Gozclon, Godfrey caused the Duke Gerard to be assassinated; but the emperor, nevertheless, persisted in carrying out his views, and appointed Albert, the nephew of Gerard, to the duchy, at the same time making the office hereditary in his family, in order effectually to shut out the claims of Godfrey: and thus commenced the hereditary power of the House of Lorraine, which endured for seven centuries; issuing a series of money little inferior to that of the great European monarchies. The style of the earlier pieces may be conceived by examination of those of Bar, given above; but the later coins afford specimens of a much more advanced state of art.

In comparison with contemporary silver coinage in England, a double *denier* of silver of Thibault II., who reigned from 1303 to 1312, will show the immense superiority of the money of the Continent, in execution, even

in secondary states, to that of the contemporary reign of Edward II.



Coin of Thibault II., Duke of Lorraine.

The sword on the reverse alludes to the dignity of *Marchis*, which the Dukes of Lorraine considered a high honour and privilege.

The money of Farri IV., who succeeded, is still better executed,—a standing figure of a warrior being better than anything on the English silver coinage till after the reign of Henry VIII.

Of Jean or John I., taken prisoner by the Black Prince, at the battle of Poitiers, and carried to England with John of France, a few coins are known, similar in art, though not in type, to the Anglo-Gallic coins, struck by the Black Prince and Henry V. in France.

Réné II., from 1471 to 1508, carried on a war against Charles the Bald, Duke of Burgundy, and issued silver money on which his arm appeared issuing from a cloud, and holding a sword, with the inscription, *ADJUVA NOS DEUS SALVTARIS NOSTER*, or, *FECIT POTENTIAM IN BRACHIS SVO.*; in allusion to the greatness of his cause.

Gold money first appears in this reign; and the florins have for type a full figure of St. Nicholas in episcopal robes, at whose feet is a vessel containing three children; on the other side are the arms of Hungary, Naples, Jerusalem, Arragon, Nancy, and Bar, all alluding to territories or alliances of the reigning family.

The ducat of gold was also issued, the principal types being a ducal effigy, in front of which is a shield with the arms of Bar and Lorraine, with "S. Georgius," and "1492"—one of the earliest examples of a date on a coin of a sovereign prince. Some of the silver coins of this reign are of large dimensions.

The following tariff, issued by the duke's authority, on the 11th of November 1511, will convey a good idea of the names and values of the coins most common in central Europe at that time :—

## TARIFF OF THE VALUE AND PRICE OF FOREIGN COIN.

## GOLD.

Names of the Pieces.	Weighing		Shall Pass for	
	Deniers.	Grs.	Franca.	Grs.
Rose-noble (the English coin of this name, which from its purity was much sought on the Continent)	6		6	
Henricus . . . . .	5	10	5	
Burgundian . . . . .	5	10	5	6
Half-noble of Flanders . . . . .	2	16		32
Ducats of Venice, Florence, Genoa, and Hungary . . . . .	2	18		34
Papal Ducat . . . . .	2	18		33
Alphonsin ( $\frac{1}{2}$ Ducat) . . . . .	4	2	4	3
Angelo . . . . .	4	2	4	3
The old Escu . . . . .	3		3	
<i>Reaux francs</i> (on foot and on horseback)	2	22		35
Ridde . . . . .	2	20		34
Salute . . . . .	2	20		34
Lion . . . . .	3	8	3	3
Sun-Ecus . . . . .	2	17 $\frac{1}{2}$		33
Crown-Ecus . . . . .	2	16		32
New Sun-Ecus of Germany, Savoy, Italy, (except those of the king)	2	17 $\frac{1}{2}$		33
Gold florin of the Rhine of the mint-age of the princes or electors . . . . .	2	14	2	
Guillelmus . . . . .	2	6	2	
Florins of Burgundy, Philip and Charles	2	16		20
Florins of Metz . . . . .	2	17		25
Treves . . . . .	2	15		21
the Archduke Philip, Charles	2	14		22
Denmark, Juliers, Cleves, Orlemond, Breme . . . . .	2	15		21
Liège, Vheslalm, and Friesland, and Germinen . . . . .	2	15		20
Gueldres and Celuden in Friesland . . . . .	2	15		20
Hungary . . . . .	1	22		10

## SILVER.

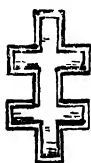
Names of the Pieces.	Shall Pass for.
Testoons of Milan, Genoa, and all similar ones of } good alloy, without <i>fleur-de-lis</i> beyond the cross }	8 <i>Grs.</i>
„ Genoa, with two <i>fleur-de-lis</i> . . . . .	6 „
„ Savoy . . . . .	7½ „
„ Metz . . . . .	2 „
Carolus of Burgundy . . . . .	2 „
Double <i>Gros</i> of Flanders, Philippus and Carolus . . . . .	2 „
Single ones . . . . .	1 „
Double <i>Gros</i> of Malines . . . . .	7 <i>Blancs.</i>
The Single . . . . .	14 <i>Deniers.</i>
Double <i>Patards</i> of Flanders, except of Cambrai . . . . .	7 <i>Blancs.</i>
Single ones . . . . .	14 <i>Deniers.</i>
<i>Treizons</i> of France . . . . .	15 „
Carolus . . . . .	11 „
<i>Grand-blancs</i> of France . . . . .	14 „
<i>Buis pernal</i> , with the wheel . . . . .	14 „
<i>Bugnes</i> of Metz . . . . .	10 „
<i>Baboyères</i> . . . . .	11 „
Coutzols of Austria (with one head) . . . . .	6 „
„ „ (with two heads) . . . . .	5 „
<i>Liards</i> and a quarter, of Savoy . . . . .	3 „
<i>Doubles</i> of France . . . . .	3 „
Blaspars of Strasbourg . . . . .	18 „
Quartrains of Strasbourg . . . . .	12 „
<i>Deniers</i> of Strasbourg . . . . .	3 „
Blaspars of Basle (old) . . . . .	1 <i>Gr.</i>
New <i>Blaspars</i> of Basle, Colombier, Tanne, and the } like }	14 <i>Deniers.</i>
<i>Grand-blancs</i> of Savoy and Bourbon . . . . .	9 „
All the coin of Old and New Lorraine, at the current prices.	

All other moneys of gold or silver not mentioned in the present Tariff, shall have no course, and shall not be received by the changers.

The transition from the mediæval style of art to the modern took place in Lorraine in the long reign of Charles III., who began to reign in 1545, and reigned till 1608. The later coins are of finer execution than any English coins of the end of the reign of Elizabeth, or beginning of James I. The portrait is found on the early coins of Charles III., in extreme youth,



and resembles some of those of Edward VI.; and the larger pieces correspond in size to the crowns and half-crowns of that English reign. They are dated 1557, and have for reverse seven small shields arranged in a circle, with different arms; and in the centre, with an inner circle of beading, a somewhat larger shield bears the arms of Lorraine. There is no legend on this side of the coin.



Cross of  
Lorraine.

A magnificent *écu*, or crown, was struck towards the close of this reign (1603), the style of which is similar (but finer) to those of Henry IV. of France.

The marginal cut shows the form of the *cross of Lorraine*, forming the type of some of the coins of this series.

Francis III. the heir of Lorraine becoming Emperor of Germany, the series of Lorraine coins ends with Charles III. In this last reign the coinage of Lorraine was equal to any in Europe.

#### COINAGES OF HOLLAND, BOHEMIA, &c.

The coinage of the Counts of Holland and Flanders followed much the same course as that of Bar or Lorraine. In the east of Europe the coinage of the Slavonic races was even somewhat more imbued with the style of the Byzantine coinage of the still existing eastern empire of Rome.

Bohemia, the most westerly of the purely Slavonic states, has the earliest coinage; it commences with that of Duke Boleslaus, in the year 909, the coins bearing both his portrait and name. These are followed by coins of Bocelaus II. and his wife Emence, about 970. Bocelaus III. in 1002; Jaromin, 1020; Udalrich, 1030; Bracislaus I. and Spiti-heneus. Wralislaus, the first king, in 1060 issued coins with the regal title, and then follow those of Wadislaus, &c. &c., which space does not allow me to particularise.

The Bracteate\* money, however, of Ottocar, issued about 1197, must not be passed over, as it is the type of a peculiar class issued about that time in several parts of Europe.

\* A late kind of Byzantine base money, in cup-like form, with figures only in the concave side, seems to have been the origin of the Bracteate money.

This species of coin is of very thin silver, and only impressed with a type on one side, the back having the hollow indent of the same form. These coins form a modern variety, somewhat analogous to the ancient incused money of *Magna Græcia*, but they are much thinner, and of course greatly inferior in execution and totally different in the style of types. This kind of money was struck in the greatest quantity about the twelfth century, and bears various types, the cross being the most common; but the heraldic badges, of different states, such as the lion, &c., &c., are found upon the *bracteates* of different countries.

The coinage of Hungary belongs to a similar class to that of Bohemia.

The coinage of Poland is that of an allied race, and consequently follows a similar course in its development and progress to that of Bohemia.

#### COINAGE OF RUSSIA.

In Russia, when Vladimir, or Volodemir I., Duke of Russia, in 981, married the daughter of the Byzantine emperor, art first began to dawn on Russia. The Tartar conquest of 1238 interrupted the course of civilisation for a long period, and not till 1462, when the foreign yoke was thrown off, can the modern race of sovereigns be said to commence. The capital was anciently Kiof, but the custom of dividing the territory among all the sons of the duke, caused many independent states to arise, so that there are also coins of the Princes of Twer, Rostovia, Tchernigor, Suenigorod, Mojaiski, Pleskow, Riazin, and Caschin. The most ancient money bears the names of princes, without dates, and as many of the same name were reigning in different districts, renders it exceedingly difficult to classify the Russian money of the early epochs; but it may be fairly stated that no Russian money exists much earlier than the thirteenth century. The earliest coins of that country have generally a man standing with a bow, or spear, for principal type, somewhat similar to the coins of the Scythian dynasties, who subdued the north of India;\* and on the reverse rude figures of different animals. Some have

\* See chapter on Bactrian and Indian coins after the time of Alexander.

St. George and the Dragon. These are nearly all *kopecs*, or silver pennies.

Under Ivan, or John, in 1547, the Russian dollar, or rouble, commences, and also its half. Those of the Pretender Demetrius are very scarce.

The recent coins of Russia are too well known to require notice.

#### COINAGE OF PRUSSIA.

The first Prussia silver pennies were coined by the Teutonic Order at Culm. In the next century the rulers of Prussia coined *schellings*, *groats*, and *schots*, the latter being the largest and consequently the most scarce. The types were generally an eagle surmounting a cross, with a scalloped border, forming a quatrefoil or cinque foil, with the legend MONETA DOMINORUM. PRUSSIE. The reverse is a cross fleurie with a similar border, with HONOR. MAGISTRI. IVSTITIAM. DILIGIT. In the same century the first gold was struck.

In 1466 Poland acquired the eastern portion of Prussia, and the Teutonic knights became vassals to that crown for the rest.

Albert, Marquis of Brandenburg, was the last master of the Teutonic Order, and in 1525 was made Duke of Eastern Prussia, to be held as a fief of Poland. At this period the money was so debased that thirteen current marks were only worth one mark of pure silver. In 1657 Eastern Prussia was declared free from vassalage to Poland, and the princes of the House of Brandenburg assumed the title of Kings of Prussia, since which period the coins of Prussia are well known.

#### COINAGE OF DENMARK AND THE NORTHERN STATES.

Of the northern states of Europe, Denmark, Sweden, and Norway, the progress of the coinages resembles that of the English monarchy. Of the Danes, the earliest coins\* known are those which were struck in England and Scotland, spoken of in the English series. After Canute the Great the national Danish series may be said to commence.

Those of Magnus Bonus, 1041, have a half-length figure of the king, with Runic reverses, and are of neat execution.

\* Except some rude pieces, with Runic letter, which are not well authenticated.

On those of Sweno II. the portrait has an arched crown; and the reverses have curious ornaments of a tessellated form running across the field, with a series of IIIII's on either side, apparently an imitation of Roman letters, not understood. The coins of Harald II., 1074, have generally two heads, the throne being contested by his brother, and the moneyers being apparently anxious to keep in with both claimants for supreme power.

The coins of Canute or Cnut, the Saint, have CNVT R. for CNVT. REX., and on the reverse SIVORD. I. ROCL, (*Roschild*) then the name of the Danish capital.

The coins of King Nicholas, called in Danish Niel, are very rude, as are those of Waldemar and his successors, including those of the celebrated Margaret, whose coins have no legend. The coins of Olaf (1376) have a full-faced portrait, with a crowned O for the reverse.

Eric (1426), after his return from the Holy Land, issued billon coins, that is, of base silver, which is the "black money" spoken of by the chroniclers of various states about this time.

The later coinage of Denmark is similar to that of the rest of Europe.

The earliest coins of Sweden appear to be those of Biorno, about 818, which resemble those of Charlemagne, having a cross for principal type, though it would appear that Biorno was not a Christian.

The next well authenticated Swedish coins do not occur till those which are probably of Olaf Skolkonung, in 1019, with the legend OLVF. REX. SVEVORVM., and those of Anund, 1026, with ANVND. REX., and on the reverse, THORMOD. ON. SIHTV. Sihtu being Signuta, the ancient capital of Sweden. On the coins of Hacon, 1067, the name reads AACVNE. A similar series brings the Swedish coinage to 1387, when we have those of Margaret, Queen of Denmark and Sweden, but all very rude, Brenner's plates conveying the notion of very much better coins.

From this period to that of Gustavus Vasa, Sweden was subject to Denmark, and the coinage of that country superseded the national one. The Danish types being only distinguished from those struck in Denmark by legends *Moneta Stockol*, or *Arosiensis*, or *Lundensis*, &c. Dano-

Swedish coins of this class continue to the reign of Christian, 1550, during which time coins struck by Danish governors appear, as those of Cnutson, Steno Sture, Swanto Sture, Steno Sture II., &c. &c.

Till 1470 there are only silver pennies in the Swedish series; after that year there are halfpennies also; and Gustavus Vasa, on re-establishing the national independence, greatly improved the coinage, issuing, in addition to the pennies and halfpennies of former periods, a larger class of silver coins, similar to those then beginning to appear in other European states. In 1634 gold ducats were coined, with the head of Gustavus Adolphus, though he was killed in 1632; for his only child, Christina, being an infant at the time of his death, the portrait of the deceased king, the glory of the Swedish annals, was continued upon the coinage.\*

In the reign of Charles XII. such was the waste of the national wealth, caused by the insane mania for military glory of this prince, that the Baron Goertz endeavoured to supply the deficiency by issuing copper coins, bearing the heads of Saturn, Jupiter, &c., which were ordered to pass for dollars, a political experiment for which the unfortunate but loyal projector was eventually brought to the block.

The coins of Norway begin with those of Olaf, in 1066, and bear the legend ONLAF REX NOR. Some Norwegian coins have on the reverse the letters NI. for Nidaros, Nidrosen, or Nidsen, now Drontheim, the capital. On the coinage the heirs-apparent to the crown were termed Dukes of Norway, and among the coins bearing the title of Duke are those of the Duke Philip, with PHILIPPVS.. DUX. NORWEGIÆ, which have on the reverse MONETA. EASLOENS. Those of King Eric, 1280, and those of Hacon, 1309, which are good of the period, have also this title, and the legend on the last-named reads HAQVINVS. DVX. NORV. Copper coins of Magnus Smek occur as early as 1343. The last Norwegian coins are those of another Hacon, 1379. After which period Norway was united with Denmark. Of Sweden, Denmark, and Norway, there are also coins of Bishops, as in France, Germany, and England, those of Sweden and Denmark being more numerous than those of Norway.

\* For some interesting particulars of this period see Geijer's "History of Sweden."

As an example, the following may be cited :—Olaws Archbishop Drontheim. On the obverse are the titles of the king, SANCTVS OLAWS · REX · NORVEG, and on the reverse the name and title of the Archbishop, OLAWS · DEI · GRA · ARCEP · NID'SEN, for *Nidrosiensis*, referring to Nidsen or Nidrosen, now Drontheim.

## COINS OF THE FRENCH MONARCHY.

I have deferred speaking of the coins of France till the last, as being most interesting in their parallel course with those of England.

The earliest coins of the Frankish monarchy are those coined after permission to strike gold money was conceded by the Eastern Emperors to Clovis, or his immediate successors, about the time that a similar right was granted to Amalric, the Gothic King of Spain. The series of gold *trientes*, coined by these two states for upwards of two centuries, form one of the most remarkable features of the early history of the coinage of modern Europe, especially when it is considered that this issue of modern gold took place at a period when all the other emancipated portions of the Western Empire were in a most barbarous condition as regards the coinage.

This discrepancy is partially explained when we consider the different position of these two great provinces, on the dissolution of the Empire. In Spain, Ataulf, by marrying the sister of Honorius, and acknowledging a nominal dependance on the sinking Empire, secured quiet possession of that fine country, without utterly destroying the Roman civilisation which existed in her rich and numerous cities, the greater number Roman colonies; while in Gaul the Franks obtained at once such a firm footing, in the reign of Clovis, that Roman institutions were far less overturned in that province than in Italy, where the spoil of the great metropolis tempted host after host of savage barbarians to the feast of plunder.

After the remarkable gold coinage of the first race of Frankish kings—the Merovingian dynasty—the gold coinage disappears. The *trientes* were of the value of one-third of the Byzantine *solidus*; and there were also coined a few

*semisses*, or halves of the same coin. They have generally a small, and not ill-executed head of the king, with his name, though sometimes the name is that of the moneyer. On the reverse is a cross, with the name of the city where the coin was minted.

With Pepin commence the coins of the Carlovingian race, which are as remarkable for barbarous workmanship as those of the preceding dynasty for good execution. Those of Charlemagne have generally merely the name of CAROLVS, without a portrait, only a few struck in Rome having a rude bust of the emperor. The reverse has generally R. F., for Rex Francorum, or some such brief inscription.

The coins of Louis Le Debonnaire are, however, much better executed, and seem to show, by their Roman style of treatment, that there yet existed Roman mints in Gaul, or rather France, where the ancient skill in coining money was still lingering.

The coins of the third race, commencing with Hugh Capet remain; inferior in the art of coinage, with few exceptions; and in the reign of Philip I., cotemporary with William the Conqueror, a species of money was issued formed of a piece of leather, with a silver nail fixed in the centre. It is not till the reign of St. Louis, 1226, that the French coinage greatly improves, and that the groat appears. This coin, of the value of four pence, appeared first in Italy, where it was known as the *grosso*, or *large* coin; and in France it became the *gros*; in Germany the *groote*; in England the *groat*; where, however, it did not appear permanently till the reign of Edward III., nearly a century later than its first appearance in France.

Gold did not reappear in France till a considerable period had elapsed after the issue of the Italian florin, as the gold florins, given by Le Blanc to Philip Augustus and Louis VIII. belong evidently to Philip the Bold, or Philip the Fair, and Louis X. Under Philip of Valois—from 1328 to 1350—no less than ten kinds of gold coins are enumerated, by French numismatists, among which are *la chaise*, being such as exhibit the sovereign seated in a chair of state, or throne; *the lion*, having a figure of a lion for principal type; *the lamb*, (*l'agneau*). &c. &c.

The difficulties which ensued about this period, conse-

quent upon the English invasions, caused great deterioration in the French mintage, and base coin of all kinds got into circulation in the epoch of confusion and distress which ensued.

In the time of St. Louis, *black* coin had been issued, that is billon, or bad silver. Of these there was the *liard*, or *hardi*, which was equal to three *deniers*, or silver pennies; and the *maille*, or obole, half the *denier*; with the *bourgeoise*, or *pite*, of one-quarter of the *denier*.

The *blancs*, or *billon* groats were also issued about this time, but received the name of *blancs*, from being silvered over to hide the baseness of their metal.

The celebrated French gold of the period of Charles VII., called the *ecus à la couronne*, or *crowns* of gold, were so called from the crown, which formed the type of the reverse, and gave us the term *crown*, which in France was first applied to gold, though it afterwards became the denomination of a silver coin. The *ecus à la couronne* continued to be issued by succeeding French sovereigns; those struck by Anne of Brittany, after the death of her first husband, are remarkable for their elegant workmanship.

In the reign of Louis XII., the new silver, of about the value of a modern franc, issued with the large portrait of the king, were termed *testons*, or *great heads*, a term afterwards applied to the shillings of Henri VIII., in the anglicised form of *testoon*.

In the reign of Henri II., the elegant piece, called the *Henri*, was issued, which has for type a personification of Gaul sitting on a group of arms, with a Victory in her hand, with *optimo principi*, and *Gallia*; evidently suggested by ancient Roman coins, which now began to be studied,—the celebrated Budée having written his treatise on the Roman coinage in the reign of Francis I. There are other coins, of the Cardinal Bourbon, who, at the time of the League, was put forward under the title of Charles X.

The silver crown and its half had now commenced in France, as in other countries; and on subsequent crowns of Louis XIII., the title of *Cataloniæ princeps* is assumed.

The first louis d'or appeared about 1640, after which period the coinage of France is almost as familiar to English readers as it is to Frenchmen.



## MODERN COINS OF ASIA, AFRICA, AND AMERICA.

It has been seen, in the early chapters of this work, that the art of coining was carried far into the East by the Greeks, under Alexander the Great, and remained established in Bactria and India for many centuries, where money was long coined with Greek inscriptions; the relics of the Arsacidæ of Armenia, and the Sassanidæ of Persia, bringing the ancient style of coins in central Asia down to a comparatively modern period, while the Byzantine series carried the ancient Roman coinage even into the 15th century, in Constantinople.

The subversion of the power of the Sassanidæ in Asia, and that of the Byzantine princes in the north of Africa, by the Arabs, under the successors of Mahomet, in the 7th century, swept away the last vestiges of the ancient style of coinage in those countries, and replaced it with money only marked with Arabic inscriptions covering the whole surface, generally sentences from the Koran; and this kind of coinage extended, Europe being established by the conquering Mahomedans both in Sicily and Arabic Spain.

Some of the coins of the Caliphs of Bagdad are singular, having on one side a copy of the obverse of some coin of a Roman emperor, or king of Syria, taken at random; and the usual Arabic sentences from the Koran on the reverse. The later coins of the series are free from this absurdity, and have the names of the Caliphs on the obverse, instead of the stolen types of Rome or Syria; but the *portrait* of the Caliph never appears.

In the north of Asia coinage appears to be a modern introduction, not earlier than the era of Yengis Khan, and the money of that part of Asia is still very rude, and uninteresting.

The recent coins of India are principally the *pagoda*, a gold coin worth about six shillings; the *rupee*, a silver coin, worth two shillings; and the *cash*, a copper coin from which some derive the well-known English word, which does not, in fact, appear to be older than our connection with India.

The gold *mohur* of Calcutta is worth 16 rupees of two shillings.

These coins have most commonly no other device than short sentences in the Persian character. They are very thick in proportion to their width, like the Roman series struck in Egypt.

Spanish dollars circulated throughout India after the establishment of the Portuguese settlements; and most of the European states, as they acquired a footing in India, issued coins with Latin inscriptions on one side, and Persian on the other. There are English rupees, and cash, of this description, of the reigns of Elizabeth, and Charles II., and other reigns.

On the restoration of Persian independence, in the 10th century, the Arab coinage ceased, and the arms of Persia (the sun and lion) are found on the reverse of the copper coinage, while inscriptions from the Koran occupy the other side; and on the gold and silver coins they still occupy both sides.

The Turkish coins have merely inscriptions on both sides. Those of the emperors of Morocco, of the Beys of Fez, Tripoli, Algiers, &c., are of similar character.

The coinage of China appears to be of modern date, and now consists only of copper—small copper pieces, with a square hole in the middle, for stringing. The inscription, in Chinese characters, does not express the name of the reigning prince, but the year of his reign, distinguished as “the *happy* year,” “the *illustrious* year,” &c.

The coins of Japan are also of comparatively modern date, they consist of large thin plates of gold or silver, and are of an oval form, with small ornamental characters stamped upon them.

In the interior of Africa it would seem that the ring-money—passing by weight—of the most ancient times is still in circulation; as it is occasionally brought down to the western coast, and metal made in that form is taken by their trading tribes from English merchants, which is manufactured in Birmingham and other places for this trade.

The money of America does not date further back than the European discovery and occupation, in the 16th century, when the Spanish, Portuguese, English, &c., coined money there for their colonies; in all cases very similar in character to that of the mother country.

The independent money since coined by the newly-formed republics of North and South America is of too recent date to require description here.

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## CHAPTER XL.

### APPROXIMATIVE TABLES OF THE PRESENT PRICES OF ANCIENT AND MODERN COINS.

UNUSUALLY fine preservation, or some other accidental circumstance, will often carry the prices of coins far beyond those of the scale here given, which can necessarily be merely an approximation to their ever-fluctuating value. For instance, a coin may be *unique* at the present time, and worth the highest price at which a coin can possibly be estimated; in a single month, the accidental discovery of a great number of the very same type will reduce its price to nearly the mere intrinsic value of the metal. Fashion, again, has a decided influence on the price of coins; sometimes one class, and sometimes another, being most sought; those of the fashionable series for the moment realising greater proportionate prices than others. Such ancient coins as are termed common are not worth, when of silver or gold, above double their intrinsic value as metal; while copper coins, though common, if of good preservation, and interesting types, are worth from twelve times to twenty-four times their intrinsic value as metal. But in all cases where rarity, beauty, fine preservation, and historic interest combine, the price rises rapidly, and a Greek stater of gold becomes worth 20*l.*, 40*l.*, or 60*l.*, according to circumstances. The same may be said of silver and copper.

The following is a scale of prices at which Greek autonomous and regal coins may generally be purchased; followed by a similar scale of Imperial Greek coins, or such as were struck in Greece and her dependencies after their subjugation to Rome. These scales are followed by three others, relating to different epochs of the Roman coinage. C. expresses common, and the degrees of rarity are expressed by

R<sup>1</sup> to R<sup>9</sup>. Such pieces as tetradrachms and decadrachms of gold are proportionately above the scale.

*Scale of Prices of Greek Coins of Cities and Princes.*

Size of Coins.	C	R <sup>1</sup>	R <sup>2</sup>	R <sup>3</sup>	R <sup>4</sup>	R <sup>5</sup>	R <sup>6</sup>	R <sup>7</sup>	R <sup>8</sup>
<i>Gold.</i>	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.
Double Stater . . .	3 0	4 0	6 0	10 0	17 0	30 0	50 0	75 0	100 0
Stater . . . . .	1 10	1 15	2 10	3 10	6 0	10 0	15 0	27 0	30 0
Half-stater . . . .	0 10	1 0	2 2	3 0	5 0	6 0	7 0	10 0	12 10
<i>Electrum.</i>									
Stater . . . . .	1 0	1 5	1 10	2 0	3 0	5 0	7 10	11 0	15 0
Half-stater . . . .	0 10	0 12	0 15	1 0	1 10	2 10	3 15	5 0	7 10
<i>Silver.</i>									
Larger than the } Tetradrachm . . .	2 10	3 0	4 0	5 0	8 0	12 10	20 0	30 0	40 0
Tetradrachm . . .	1 0	1 10	2 0	3 0	4 0	6 0	9 0	12 10	17 0
Didrachma or Tri- } drachma . . . . .	0 10	0 15	1 0	1 10	2 5	3 10	5 0	7 10	20 0
Drachma . . . . .	0 3	0 6	0 10	0 15	1 5	1 15	2 10	12 10	17 10
<i>Copper (bronze).</i>									
First bronze . . .	0 5	0 7	0 10	0 15	1 5	1 15	2 10	3 10	8 0
Second bronze . .	0 3	0 5	0 8	0 10	0 15	1 5	2 0	3 0	4 0
Third bronze . . .	0 2	0 3	0 5	0 8	0 12	0 18	1 5	1 5	2 10
<i>Lead.</i>									
Different sizes . .	0 2	0 3	0 5	0 8	0 12	1 0	1 10	2 0	3 0

*Scale of Prices of the Imperial Greek Coinage.*

Size of Coins.	C.	R <sup>1</sup>	R <sup>2</sup>	R <sup>3</sup>	R <sup>4</sup>	R <sup>5</sup>	R <sup>6</sup>	R <sup>7</sup>	R <sup>8</sup>
<i>Gold.</i>	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.
Different sizes . .	1 10	1 15	2 10	3 15	6 0	10 0	15 0	22 10	30 0
<i>Electrum.</i>									
Different sizes . .	1 5	1 10	2 0	2 10	3 15	6 0	10 0	15 0	20 0
<i>Silver.</i>									
Tetradrachm . . .	0 10	0 15	1 5	1 15	3 0	5 0	7 10	11 0	15 0
Smaller sizes . . .	0 5	0 8	0 12	1 0	1 10	2 10	3 15	5 0	7 10
<i>Potin or Billon.</i>									
Tetradrachm . . .	0 5	0 12	1 0	1 10	2 10	3 15	5 0	7 10	10 0
Smaller sizes . . .	0 3	0 5	0 8	0 10	0 15	1 15	2 0	3 0	4 0
<i>Copper (bronze).</i>									
First bronze . . .	0 10	0 15	1 0	1 10	2 10	3 10	5 0	7 10	10 0
Second bronze . .	0 5	0 17	0 10	0 15	1 15	2 15	2 10	3 10	5 0
Third bronze . . .	0 2	0 13	0 5	0 8	0 12	0 18	1 5	1 5	2 10

This Table may be applied also to the coins of the eastern empire, to the fall of Constantinople.

*Approximative Table of the Value of the Early Uncial Copper of Rome, the As and its sub-divisions.*

The large square pieces are excessively rare, and few ever appear in the market; the finest collection being that of the Kircherian Museum, at Rome; but still, if the type is very much worn, and, in fact, the piece is not a very good specimen, the price is not extravagant, and varies also by degrees of rarity. Several of the Italic ases, even of the circular period, are of extreme rarity,—those of Hatria and Iguvium being worth 5*l.* each, and upwards.

*Scale of Prices of the Roman As and its Subdivisions.*

Character and size of Coins.	C	R <sup>1</sup>	R <sup>2</sup>	R <sup>3</sup>	R <sup>4</sup>	R <sup>5</sup>	R <sup>6</sup>	R <sup>7</sup>	R <sup>8</sup>
Copper Bronze, square period, according to size and type and preservation	£ s. 2 10	£ s. —	£ s. —	£ s. —	£ s. —	£ s. —	£ s. 5 0	£ s. 20 0	£ s. 50 0
Round period. Decussis	—	—	—	—	—	—	—	11 6	15 0
As, of nine or ten ounces	0 3	0 10	0 15	1 0	1 10	2 10	2 15	5 0	7 10
Parts of the As, according to size and preservation	0 1	0 2	0 4	0 7	0 10	0 15	1 0	1 8	2 0

The quadrussis, or pieces of four ases, Mionnet values, if good, at about 10*l.*; the tripondius (three ases) at 2*l.*; and the dupondius, or double, at 1*l.* 10*s.*

*Approximative Table of the Value of Series of Roman Republican Coins, commonly called the Family Series, which are principally Silver Denarii.*

*Scale of Prices of the Roman Consular, or Family Coins.*

Size of the Coins, &c.	C.	R <sup>1</sup>	R <sup>2</sup>	R <sup>3</sup>	R <sup>4</sup>	R <sup>5</sup>	R <sup>6</sup>	R <sup>7</sup>	R <sup>8</sup>
<i>Gold.</i>	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.
The usual size	2 0	3 0	4 0	5 10	7 10	10 0	15 0	22 0	30 0
<i>Silver.</i>									
The usual size	0 1	0 3	0 10	1 0	2 0	3 0	5 0	7 0	10 0
Sesterce	0 1	0 2	0 5	0 8	0 12	0 15	1 5	1 15	2 10
<i>Copper-bronze.</i>									
First bronze	0 3	0 4	0 10	1 5	2 0	3 0	4 10	6 0	7 10
Second bronze	0 2	0 3	0 5	0 10	1 0	1 10	2 5	3 0	4 0
Third bronze	0 1	0 2	0 3	0 5	0 10	0 15	1 2	1 10	2 0

Those which form part of the as, with the old types, and only the addition of the family name, may range better with that series on the previous table.

*Scale of Prices of the Principal Coins of the Roman Emperors.*

Size of Coins, &c.	C	R <sup>1</sup>	R <sup>2</sup>	R <sup>3</sup>	R <sup>4</sup>	R <sup>5</sup>	R <sup>6</sup>	R <sup>7</sup>	R <sup>8</sup>
<i>Gold.</i>	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.	£ s.
Large (medallion) .	5 0	7 10	10 0	15 0	20 0	25 0	35 0	45 0	60 0
[For very large ones it is necessary to add their intrinsic value.]									
The usual size (denarius) .	1 5	2 0	3 0	5 0	7 10	13 0	17 0	22 10	30 0
Small (quinarus) .	0 12	1 0	1 10	2 10	3 15	6 10	8 15	11 0	15 0
<i>Silver.</i>									
Large (medallion) .	1 0	1 10	2 10	3 15	5 10	3 10	11 10	15 0	20 0
Usual size (denarius) .	0 2	0 5	0 15	1 10	3 0	6 0	8 15	11 0	15 0
Small (quinarus) .	0 1	0 3	0 8	0 15	1 10	3 0	4 0	5 11	7 10
<i>Billon.</i>									
Usual size . . .	0 1	0 3	0 8	0 15	1 10	3 0	4 0	5 10	7 10
<i>Bronze.</i>									
Very large (medallion) .	0 6	0 10	1 0	2 0	4 0	6 0	10 0	15 0	20 0
First bronze . . .	0 3	0 6	0 15	1 10	3 0	5 0	7 15	11 0	15 0
Second bronze . . .	0 2	0 6	0 6	0 10	1 0	2 0	3 0	4 0	5 0
Third bronze . . .	0 1	0 2	0 3	0 6	0 8	0 12	1 0	1 10	2 0

The relative degrees of rarity of almost any coin of this series, as well as the Greek and Imperial Greek, will be found in the Appendices of this work.

REMARKS ON THE PRICES OF ENGLISH AND SCOTTISH COINS.

No strict rule can be laid down for a scale of prices of this series, as the relative scarcity, in consequence of new discoveries, is continually changing; but it may be taken as a rule that most of the silver pennies after the Norman Conquest, if tolerably common, may be at from 1s. to 2s. each; and the groats from 2s. to 3s.; while the larger and more recent pieces, if tolerably common, are seldom pur-

chased worth more than from one-third to double their intrinsic value as silver; and the same may be said of the gold. While, on the other hand, rarity, or unusually fine preservation, rapidly increases their value.

Silver pennies of Baldred, King of Kent, brought recently as much as 5*l.*, and others, of the series of Anglo-Saxon pennies, 10*l.*, and few of the series are to be had under 5*l.* Some of those of Alfred the Great range from 2*l.* to 8*l.* The large recent pieces vary to the same extent,—the famous petition crown of Charles having been recently sold for 155*l.*: Cromwell half-crowns sometimes bring 1*l.* to 2*l.*, and even double those sums, while others are scarcely worth more than their value in silver, though fine pieces, and in good preservation.

Some of the *pattern* copper of Anne and Charles II. have brought as much as 1*l.* and 2*l.* each piece; and many samples of English copper, though all recent, are worth from 5*s.* to 10*s.*

The Anglo-Gallic coins are all scarce, and realise good prices; especially those of the Black Prince, except the *salute*, which is common. The gold coin of that prince, called the *chaise*, from the chair of state on which he is represented, was sold as high as 25*l.* 14*s.* 6*d.* at a public sale, in the year 1766, while at the Durrant sale in 1847, a similar *chaise* was sold for 2*l.* 7*s.*

The value of the Scottish coins varies in a similar manner. The silver pennies of Alexander I have been sold as high as 10*l.*, while those of Alexander II. are only worth 2*s.*

The first gold of Robert II., the *St. Andrew*, is worth 5*l.*; the gold lion, a larger coin, only 2*l.*; the gold bonnet, a still larger, and much finer coin, 2*l.*

The fine shillings of Mary Queen of Scotland, with her portrait, are worth 1*l.* 10*s.*, while the inferior gold rial, with only her cipher, is only worth 1*l.*

The coinage of Ireland is valued at similar rates. The gun-money of James II. is all common, except the white crown, which is sometimes, if well preserved, worth 1*l.*

In conclusion, it may be stated, that no scale of prices, however skilfully framed, can convey an *exact* idea of the existing state of prices in any particular year, except one made for that especial year. The young collector should there-

fore, before expending any considerable sums in coins, make it his business to attend a few good sales, and carefully mark the price of every coin sold, taking care to ascertain, in case of apparently low price for a scarce coin, whether it is considered *genuine* by those thoroughly versed in the matter. A few days thus devoted will give the collector more information upon the present value of coins than all the most elaborate tables upon the subject ever published.

A copious list of prices, of Greek, Roman, and British coins, will be found in the Appendix, founded upon prices recently realised by them at public sales, especially those of the celebrated Pembroke and Thomas collections.



# ABBREVIATIONS ON GREEK COINS.

## TRANSLATED AND EXPLAINED.

A. . . . .	Athens, Argos, Aulus, Asylum. (The letter A sometimes stands for <i>First</i> , as, <i>Εφεσίων Α. Ασίας</i> —"Of the Ephesians, the first people of Asia.") Abbassus, Abdera, Abydus on the Hellespont. Ambracia, Arcadia, or Aeginum. Atna.	ΑΜΦΙ . . . . .	Amphilochia.
Α . . . . .	Abydus in Egypt.	ΑΝ . . . . .	Ancyra.
ΑΒΑΚ. . . . .	Abacaenum.	ΑΝΑ . . . . .	Anactoria.
ΑΒΥ . . . . .	Abydus on the Hellespont.	ΑΝΔΕΥ . . . . .	Andegaci.
ΑΔ. . . . .	Addada.	ΑΝΘ. (Ανθυπατορ)	Proconsul.
ΑΘ, ΑΘΕ . . . . .	Athens.	ΑΝΘΗ . . . . .	Anthedon.
ΑΘΡΙΒ . . . . .	Athribites.	ΑΝΤ, ΑΝΤΙ . . . . .	Antium.
ΑΙ, ΑΙΓ . . . . .	Aegina.	ΑΝΤ . . . . .	Antoninus, or tioch.
ΑΙΓΟΣΠΟ . . . . .	Aegospotamus.	ΑΝΤΑΙΟ . . . . .	Antiotropolis.
ΑΙΛ . . . . .	Aelius, Aelia Capitolina.	ΑΝΤΙΠ . . . . .	Antipolis.
ΑΙΝ . . . . .	Aenos.	ΑΝΤΙΞ . . . . .	Antissa.
ΑΙΤΩ . . . . .	Aetolia.	ΑΝΩ . . . . .	Anolis.
ΑΚ, ΑΚΡΑΓΑΝ . . . . .	Agri-gentum.	ΑΞ . . . . .	Asia and Axus.
ΑΚΑΝ . . . . .	Acanthus.	ΑΟΝ . . . . .	Aonitae.
ΑΚΙ . . . . .	Acilium.	ΑΠ . . . . .	Appius.
ΑΚΤ . . . . .	Actium.	ΑΠΑ . . . . .	Apamca.
ΑΛΕ, ΑΛΕΞΑΝ . . . . .	Alexandria.	ΑΠΟ . . . . .	Apollonia.
ΑΛΕΞ· ΤΟΤ· Ν· . . . .	Alexander, son of Neoptolemus.	ΑΠΟΛ . . . . .	Apollonopolis.
ΑΛΥ. . . . .	Alysia, Alvona.	ΑΠΤ., ΑΠΤΑ. . . . .	Aptara.
ΑΜ . . . . .	Amyntas, Amphipolia, Amorgus.	ΑΡ . . . . .	Aradus, Harma.
ΑΜΒΡ . . . . .	Ambracia.	ΑΡΓ . . . . .	Argos.
		ΑΡΓΕ . . . . .	Argennos.
		ΑΡΙ . . . . .	Aricanda.
		ΑΡΙΜ . . . . .	Ariminum.
		ΑΡΙΞ . . . . .	Arisbas, "(king of Epirus.)"
		ΑΡΚ . . . . .	Arconensus.
		ΑΡΚΑ . . . . .	Arcadia.
		ΑΡΞΙ . . . . .	Arsinoë.
		ΑΡΥ . . . . .	Aryca.
		ΑΡΧ. . . . .	Arxata.
		ΑΡΧ. (Αρχιερεὺς High priest or ma- or Ἀρχὼν) . . . . .	gistrate.
		Α. Σ. (Προτοὶ Συ- rias) . . . . .	First of Syria.

ΑΣ. . . . .	Ascalon, Assylum, Axus in Crete.	ΓΑ. . . . .	Gallus, Galerius, or Gallienus.
ΑΣΙ. . . . .	Asinium.	ΓΑΜ. . . . .	Gambrum.
ΑΣΙΑΡΧ. . . . .	Asiarchæ. Presi- dents of the games of Asia.	ΓΑΡ. . . . .	Gargara.
ΑΣΚ. . . . .	Ascalon.	ΓΕΛ. . . . .	Gelas.
ΑΤ. . . . .	Atabyrium.	ΓΕΡ. . . . .	Germanicus.
ΑΤΑΡ. . . . .	Atarnæ.	ΓΝ. . . . .	Gneius.
ΑΥ., ΑΥΤ. (ΑΥΤΟ- κράτορ) . . . . .	Emperor.	ΓΟΡΤΥ. . . . .	Gortyna.
ΑΥΓ. . . . .	Augustus.	ΓΡΑ. . . . .	Gravisca.
ΑΥΔ. . . . .	Audoleon.	ΓΡΤ. . . . .	Grumentum.
ΑΥΕ. . . . .	Avenio.		
ΑΥΡΗΑ. . . . .	Aurelius.	Δ. . . . .	Decimus, Dymæ.
ΑΥΤΟΝ. (ΑΥΤΟΝΟ- μοι) . . . . .	Enjoying their own laws.	ΔΑ. . . . .	Daorti.
ΑΥΤΩ. . . . .	Automale.	ΔΑΚ. . . . .	Dacicus.
ΑΦ. . . . .	Aphrodisias.	ΔΑΜ. . . . .	Damascus.
ΑΦΙ. . . . .	Aphyta.	ΔΑΡ. . . . .	Dardanum.
ΑΦΡ. . . . .	Africanus.	ΔΕ. . . . .	Decelia.
ΑΧ. . . . .	Achaia, Acheens, Achæi.	ΔΕΚ. . . . .	Decius.
ΑΧΙ. . . . .	Acilium.	ΔΕΡ. . . . .	Derbe, in Lycæonia.
		ΔΗ. (Δῆμος) . . . . .	The People.
		ΔΗ. . . . .	Delos.
		ΔΗΜΑΡΧ. ΕΞΟΤΣ. . . . .	With Tribunician Power.
		ΔΙ. . . . .	Diospolis.
		ΔΙΟ. . . . .	Diotus.
Β. (Βουλῆς) . . . . .	Council, Berytus, Bythinia.	ΔΙΟΚΑΙ. . . . .	Diocaesarca.
ΒΑ. . . . .	Battus.	ΔΙΟΣ. . . . .	Diospolis.
ΒΑΡ. . . . .	Bare, Bargoda.	ΔΡΕ. . . . .	Drepanum.
ΒΑΓΗΔΑΟ. . . . .	Bagadaonia.	ΔΥΡ. . . . .	Dyrrachium.
ΒΗ. . . . .	Berytus.		
ΒΙΑΤ. . . . .	Biatei, (an unknown king.)	Ε. . . . .	Eryce.
ΒΙΖΥ. . . . .	Bysia.	Ε., ΕΡΕΣ. . . . .	Eresus.
ΒΙΤΟΝ. . . . .	Bitontum.	ΕΙΡ. . . . .	Eresus, Erythrae, Eretna.
ΒΟ, ΒΟΙ. . . . .	Bocotia.	ΕΛ. . . . .	Elea, Elatea.
ΒΡΥΝ. . . . .	Brundisium.	ΕΛΕΥ. . . . .	Eleusis.
ΒΥ, ΒΥΣΑΣ. . . . .	Byzantium.	ΕΛΕΥΘ. (Ελευθε- ποι) . . . . .	Free.
ΒΥΤ. . . . .	Buthrotum.	ΕΝ. . . . .	Enna, Entherna, Entella, Enchell.
Γ. . . . .	Gaius, (for Caius).	ΕΠ., ΕΠΙ. . . . .	Epidaurus.
Γ., ΓΡ., ΓΡΑΜ. . . . .	Grammaticus, (or Keeper of the Re- cords.)	ΕΡΙ. . . . .	Eriza in Caria.
Γ (Γνωρμον.) . . . . .	Illustrious.	ΕΡΜΟ. . . . .	Hermopolis.
		ΕΡΥ. . . . .	Erythia.

EPX . . . . .	Erechia.	IOYA . . . . .	Julia.
ΕΞ . . . . .	Eppindus	ΙΠΑ . . . . .	Hippana.
ET . . . . .	Etenna in Pam- phyliæ.	IP. . . . .	Æene.
ET., ETO. (Ετους)	A year.	IPP . . . . .	Irrhesia.
ET., ETBO . . . .	Euboea.	ΙΣ. . . . .	Isus, Istiaca.
ETA . . . . .	Eva.	ΙΣΙΝ . . . . .	Isindus.
ΕΤΣ. (Ευσεβης)	Pious.	ΙΥΤ . . . . .	Ipsus.
ΕΤΤ. (Ευτυχης)	Happy.		
ΕΦ., ΕΦΕ . . . .	Ephesus.	K. . . . .	Caristus, Cyrene, Cyzicus, Callatea, Coreyra, Caius (a man's name).
ΕΧ. (Εχουσια.)	Power.	K. (Κουιντος)	Quintus.
		K. ΚΑΙΣ. . . . .	Caesar.
ZΑ . . . . .	Zacynthus, (then Sa- lamis, now Zan- thus.)	K. K. (Κοινωνία)	Community of Ci- cias) . . . . .
ZANKA. . . . .	Zancle, (afterwards Messana.)	ΚΑ . . . . .	Carystus, Catana, Chalcis.
H. . . . .	Elium.	ΚΑΙΑ . . . . .	Caelius.
ΗΑΔΡ . . . . .	Hadrumentum.	ΚΑΛ . . . . .	Chalcedon.
HAT . . . . .	Atua.	ΚΑΛΛΙ . . . . .	Calliopolis.
ΗΓ. (Ηγεμονος)	President.	ΚΑΜΑ . . . . .	Camara.
ΗΛΙΟΠ. . . . .	Heliiopolis.	ΚΑΝ . . . . .	Canata.
ΗΡ. . . . .	Heracleia.	ΚΑΠ . . . . .	Capua.
ΗΡΑΚ . . . . .	Heracleiopolis.	ΚΑΠΠ . . . . .	Capvadocia.
ΗΦΑΙ . . . . .	Ephacstia.	ΚΑΡ, ΚΑΡΡ . . . .	Cairbae.
ΘΑ. . . . .	Thasus.	ΚΑΡΤ . . . . .	Carthage.
ΘΕ . . . . .	Thespiao.	ΚΑΝΩ . . . . .	Canopus.
ΘΕ., ΘΗΒ . . . .	Thebae.	ΚΑΣΤ . . . . .	Castulo.
ΘΕΣ . . . . .	Thessalonica.	ΚΑΤ., ΚΑΤΑ. . . .	Caulonia.
ΘΡ. . . . .	Thera.	ΚΕ. . . . .	Ceos.
ΘΥ. . . . .	Thurium.	ΚΕ . . . . .	Cenchrae, Cepha- lenia, Cephalonia.
I. . . . .	Iasus.	ΚΕΛ . . . . .	Celenderis.
Ι., ΙΕΡ. (Ιερας)	Sacred.	ΚΕΡ . . . . .	Chermonesus.
ΙΕΡΑΠΥ. . . . .	Hierapythia.	ΚΕΦ, ΚΕΦΑΛ . . .	Cephalædia.
ΙΘΑ . . . . .	Ithaca.	ΚΙ. . . . .	Ciumus, Cibacum.
ΙΚΑΡ . . . . .	Ilicara, Icarus.	ΚΙΘ. . . . .	Cithæron.
ΙΑ . . . . .	Ilisium.	ΚΙΑ. . . . .	Cilbrani.
ΙΛΙ . . . . .	Illium.	ΚΙΣ . . . . .	Cistena.
ΙΟΥ . . . . .	Julius, (meaning a city,) or Julius, (a man's name.)	ΚΛ. . . . .	Cleonæ, Claudius.
		ΚΛΑ. . . . .	Clazomene.
		ΚΛΑΥΔΙΟ . . . . .	Claudiiopolis.

ΚΝΩ . . . .	Knopus.
ΚΝΙ. . . .	Knidus.
ΚΟ . . . .	Colophon, Coreyra.
ΚΟ, ΚΟΡ . . .	Corinth.
ΚΟΙΝ. (Κοινων.)	A community.
ΚΟΛ. (Κολωνίας)	Colony, Colophon.
ΚΟΜ. . . .	Commodus.
ΚΟΡ. . . .	Coreyra.
ΚΡ. . . .	Cragus in Lycia.
ΚΡΑ. . . .	Cranos.
ΚΡΗ . . . .	Crete.
ΚΡΟ . . . .	Crotona.
ΚΤΗ . . . .	Ctemenae.
ΚΤ . . . .	Cydna, Cuma, Cyme, Cyrene, Cyzicus, Cytholus, Cydo- nium, Cyon.
ΚΥΔΩ . . . .	Cydon.
ΚΥΘ . . . .	Cythus.
ΚΥΠ. . . .	Cyprus.
ΚΥΡ . . . .	Cyrene.
Λ. . . .	A year, Lucius, Lo- cria, Leucas.
ΛΑ . . . .	Lacedaemon, Lamp- sacus, Larymna, Larissa.
ΛΑΛΑ . . . .	Lalassa.
ΛΑΜ . . . .	Lamea, Lampsacus.
ΛΑΜΠ . . . .	Lampsacus.
ΛΑΡ . . . .	Larissa.
ΛΑΡΙ . . . .	Larinum.
ΛΕ., ΛΕΥ. . . .	Leucas.
ΛΕΒ. . . .	Lebinus.
ΛΕΟΝ . . . .	Leontium.
ΛΗΜ. . . .	Lemnos.
ΛΙΠ. . . .	Lipara.
ΛΙΤΙ. . . .	Liviopolis.
ΛΟ., ΛΟΚ. . . .	Locri.
ΛΟΓ . . . .	Longonc.
ΛΥ. . . .	Lystus.
ΛΥΓ., ΛΥΚ . . .	Lyetus.
ΛΥΣΙ . . . .	Lyemachia.

Μ. . . .	Marcus (a man's name), Melos, Ma- ronea, Malea, Me- galopolis, Mazaka.
Μ., ΜΗΤΡΟ . . .	Metropolis.
ΜΑ . . . .	Magnesia, Massari- tus, Maronea, Mas- silia, Macedonia.
ΜΑΓ . . . .	Magnesia.
ΜΑΘΥ . . . .	Mathyma.
ΜΑΚΡΟ . . . .	Macrocephali.
ΜΑΛ . . . .	Mallus.
ΜΑΜ . . . .	Mamertini.
ΜΑΝ . . . .	Mantina.
ΜΑΣ. . . .	Mazara.
ΜΑΣΣ . . . .	Massilia.
ΜΕ. . . .	Menelaus, on Syrian regal coins.
ΜΕ. . . .	Messina, Metapon- tum, Melite.
ΜΕ., ΜΕΓ. . . .	Megara, Megalopo- lis, Megarsus.
ΜΕΓ. (Μεγας)	Great.
ΜΕΝΔ . . . .	Mendes.
ΜΕΝΕ . . . .	Menelaus.
ΜΕΝΕΚ . . . .	Meneceates.
ΜΕΣ . . . .	Messana, Messenia.
ΜΕΤΑ . . . .	Metapontum.
ΜΙ. . . .	Miletus.
ΜΙΝ. . . .	Minde.
ΜΚ., ΜΑΣΑΚ. . .	Mazaka, of Cappa- docia, on coins of Mithridates VI.
ΜΟΡ . . . .	Morgantia.
ΜΥ . . . .	Myccnac.
ΜΥΚΟ . . . .	Mycone.
ΜΥΛΑ . . . .	Mylasa.
ΜΥΝΥ . . . .	Minya.
ΜΥΡ. . . .	Myrcen.
ΜΥΤΙ. . . .	Mytilene.
Ν., ΝΑΥ . . . .	Naupactos.
Ν. ΝΕΟΚ. . . .	Neocori.
ΝΑ . . . .	Naxos, Napc.
ΝΑΓΙΑ . . . .	Nagidus.

ΝΑΞ . . . . .Naxos.  
 ΝΑΥΑΡΧ. (Ναυ-  
   αρχιδου.) . . . . .Enjoying a seaport.  
 ΝΕ . . . . .Nemea.  
 ΝΕΑΝ . . . . .Neandria.  
 ΝΕΟΠ . . . . .Neopolis.  
 ΝΕΡ . . . . .Nerva.  
 ΝΙΚ. . . . .Nicaeum, Nicome-  
   dia.  
 ΝΥ. . . . .Nisyrus.  
 ΝΥΣ. . . . .Nysaei, on coins of  
   Seythopolis.

Ξ. . . . .Xanthus, Xatynthus.

Ο. . . . .Opuntium.  
 ΟΙ. . . . .Oethaci.  
 ΟΛΒΙΟ . . . . .Olbiopolis.  
 ΟΛΥ . . . . .Olympus.  
 ΟΝ. (Οντος) . . . . .being.  
 ΟΠΕΛ . . . . .Opelius.  
 ΟΠ . . . . .Opus.  
 ΟΡΥ . . . . .Oryeus.  
 ΟΡΧ . . . . .Orchomenus.  
 ΟΥΠ or ΤΠ. (Ου-  
   πατος or Τπατος) Consul.  
 ΟΦΡΥ . . . . .Ophrynum.

Π. . . . .Pitane, Panteca-  
   pacum, Panormus.

Π. (Παρα, Pros) upon.

Π., ΠΑ. . . . .Paphos, or Paros.

Π, ΠΑΝ . . . . .Pantecapacum.

Π., ΠΗ . . . . .Pelusium.

Π., ΠΟΠΛ. . . . .Publius.

Π., ΠΡΥ. (Πρυτα-  
   vos) . . . . .Praefect.

Π., ΠΡΩΤ. (Πρωτος) First.

ΠΑ . . . . .Pales, Patrac.

ΠΑΣ . . . . .Pacstum.

ΠΑΙΩ . . . . .Paeonia.

ΠΑΝ . . . . .Panormus.

ΠΑΡ . . . . .Paropinum, Paros.

ΠΑΡΘ . . . . .Parthicus.

ΠΑΡΙ . . . . .Paros.

ΠΕ . . . . .Pelinna.

ΠΕ . . . . .Perinthus.

ΠΕΛ . . . . .Pella.

ΠΕΡ . . . . .Pergus.

ΠΕΡΓ . . . . .Pergamus.

ΠΕΡΤ . . . . .Pertinax.

ΠΕΣΚ . . . . .Pescennius.

ΠΙ. . . . .Pisadarius.

ΠΙΝ. . . . .Pinamytæ.

ΠΙΝΑ . . . . .Pinamus.

ΠΛΑ. . . . .Plateæ.

ΠΟ. . . . .Pontus.

ΠΟΛΥ . . . . .Polyrrhenum.

ΠΟΣ. ΠΟΣΕΙ . . . . .Posidonia.

ΠΡ., ΠΡΕΣ. (Πρεσ-

  βας) . . . . .Legate.

ΠΡ, ΠΡΟ . . . . .Pronos.

ΠΡΑΙ. . . . .Præsus.

ΠΡΑΣ . . . . .Præsus.

ΠΡΟ . . . . .Proconnesus.

ΠΡΟΣΩ . . . . .Prosojia.

ΠΡΟΔΙ. (Προδικος) Curator.

ΠΤ. . . . .Ptolemais.

ΠΥ. . . . .Pylos.

ΠΥ. . . . .Pythopolis.

ΠΥΛ . . . . .Pylos.

ΠΥΘΟ . . . . .Pithopolis.

ΠΥΡ . . . . .Pyrrhus.

Ρ. . . . .Rythymna.

ΡΑΥ . . . . .Raucus.

ΡΗ . . . . .Rhegium.

ΡΟ . . . . .Rhodes.

ΡΥ . . . . .Rypac.

Σ. ΣΑ . . . . .Salamis, Samos  
   Syria, Sacile, Sala  
   Segesta, Syracuse  
   Sycion.

ΣΑ . . . . .Salamis, Salsania  
   Samosate, Sacili  
   Same.

ΣΑΓ . . . .	Saguntum.
ΣΑΛΑΠ . . . .	Salapia.
ΣΑΡ . . . .	Sagdis.
ΣΕ. . . . .	Seriphus, Segeste, Selgi, Seleucia.
ΣΕΒ. (Σεβαστος)	Augustus.
ΣΕΛ . . . .	Selinus, Selcucia.
ΣΕΠΤ . . . .	Septimus.
ΣΕΡ, ΣΕΡΙ . . . .	Seriphus.
ΣΕΦΙ . . . .	Sephyrium.
ΣΙ. . . . .	Siphnos.
ΣΙΑ . . . .	Sidc.
ΣΙΚΙ . . . .	Sicinus, Sycion.
ΣΙΝ., ΣΙΝΩ . . . .	Sinope.
ΣΚ . . . . .	Scopsis.
ΣΜΥ. . . . .	Smyrna.
ΣΟ . . . . .	Soli.
ΣΤΡ., ΣΤΡΑ. (Στρα- τηγος) . . . .	Praetor.
ΣΤΥ . . . .	Styria.
ΣΤ . . . . .	Sicily.
ΣΥ., ΣΥΡΑ . . . .	Syracusc.
ΣΥΒ. . . . .	Sybaris.
ΣΥΡ . . . .	Syria.
ΣΩ. . . . .	Solac.
Τ. . . . .	Tarentum, Tarsus, Teos, Titus.
ΤΑ . . . . .	'Terantum, Tabae.
ΤΑ., ΤΑΝΑ . . . .	Tanagra.
ΤΑΒΑΛ . . . .	Tabala.
ΤΑΡ. . . . .	Tarentum, Tarsus.
ΤΑΥΡ . . . .	Tauromenum.
ΤΕ . . . . .	Tementis, Tegca, Tenedos, Terina.
ΤΕΡ . . . . .	Terina.
ΤΗ . . . . .	Teos, Terpillus, Tenus.
ΤΙ., ΤΙΒ ' . . . .	Tiberius.
ΤΟ . . . . .	Tolistobogi.

ΤΡΑ. . . . .	Trallis.
ΤΡΙ. . . . .	Tripolis.
ΤΡΙΑ . . . .	Triadlssa.
ΤΡΟ. . . . .	Trizene.
ΤΥ. . . . .	Tyndaris.
ΤΥΑΝ . . . .	Tyana.
ΤΤΡ. . . . .	Tyre (monogram).

Υ, ΥΕ., ΥΕΛ . . . .	Velia.
ΥΠ., ΥΠΑΤ (Υπα- τος) . . . .	Consul.
ΥΡ . . . . .	Uria.

Φ. . . . .	Philip, Phoestus, Philuntium, Pho- cis, Phocaea, Pho- cians.
ΦΑ. . . . .	Phaselis, Phaestus, Pharos, Phanago- ria, Pharac.
ΦΑΙ . . . .	Phaestus.
ΦΑΛ . . . .	Phalanna.
ΦΑΡ . . . .	Pharsalus.
ΦΑΡΒΑΙ . . . .	Pharbaeshites.
ΦΙ. . . . .	Vibius, Philippo- polis, Philadelphia.
ΦΙΝΕ. . . . .	Phineium.
ΦΛ . . . . .	Flavius.
ΦΟ . . . . .	Phocis.
ΦΟΚ . . . .	Phocaeum.
ΦΟΥΑ. . . .	Fulvia.
ΦΥ . . . . .	Phycus in Cyrene.
ΦΩ . . . . .	Phocis.

Χ. . . . .	Chios.
ΧΑΛ . . . .	Chalcis.
ΧΕΡ . . . .	Chersonesus.
ΧΙ . . . . .	Chytri in Crete.

## ERAS OF CHIEF GREEK CITIES OCCURRING ON COINS.

(See Chapter on Greek Inscriptions and Dates found on Coins.)

- Abila in Coelosyria, 63 BEFORE CHRIST.  
 Abonitechitæ in Paphlagonia, 50 AFTER CHRIST.  
 Achmi, 280 B.C.  
 Adrianopolis in Thrace, 132 A.C.  
 Aegæa in Cilicia, also called Macrinopolis and Alexandropolis, 47 B.C.  
 Alexandria on the Issus, 68 B.C.  
 Amasia in Cappadocia, 9 B.C.  
 Amisus in Pontus of Galatia, 33 B.C.  
 Anazarbis in Cilicia, 19 B.C.  
 Anthedonis in Syria, apparently 31 B.C.  
 Antioch in Coelosyria, 63 B.C.  
 Antioch in Cilicia, 19 B.C.  
 Antioch in Syria uses four epochs:—  
     1. That of the Seleucidæ, 312 B.C.  
     2. The Pompeian, 63 B.C.  
     3. Under Augustus and beginning of Tiberius, 31 B.C.  
     4. Under later emperor, 49 B.C.  
 Apamea in Coelosyria, 312 B.C., and the Augustan, 31 B.C.  
 Aradus of Phœnicia, 260 B.C.  
 Ascalon in Palestine, 104 B.C.  
 Augusta in Cilicia, 20 A.C.  
 Baiana in Syria, 124 B.C.  
 Beroa of Macedon, 63, B.C.  
 Berytus in Palestine, 66 B.C.  
 Bostra, a colony in Arabia Petræa, 106 A.C.  
 Botrys in Phœnicia, 49 B.C.  
 Byblis in Phœnicia, 20 B.C.  
 Cæsarea Germanica in Palestine, 39 A.C.  
 Cæsarea on Libanus, 313 B.C.  
 Cæsarea under Panium, 3 B.C.  
 Canothæ in Syria, 63 B.C.  
 Capitolia in Coelosyria, 93 A.C.  
 Cerasus in Pontus, 146 B.C.  
 Chalcis in Syria, 92 A.C.  
 Cyrrhestus in Syria, 312 B.C.  
 Dacia, 247 A.C.  
 Damascus, 312 B.C.  
 Dia in Syria, 63 B.C.  
 Diospolis in Palestine, 93 A.C. (*doubtful*).  
 Dora in Cilicia, 131 B.C.  
 Dora in Phœnicia, the Pompeian æra, 63 B.C.  
 Emisus in Cilicia, 312 B.C.  
 Epiphanum in Cilicia, 38 A.C.  
 Flaviopolis in Cilicia, 74 A.C.  
 Gabala in Syria, 47 B.C.  
 Gadara in Syria, 63 B.C.  
 Gaza in Palestine, 63 B.C.  
 Hierocæsarea in Lydia, 20 A.C.  
 Irenopolis in Phœnicia, 52 A.C.  
 Ilium in Troas, 81 B.C. *doubtful*.  
 Laodicea in Coelosyria, 313 B.C.  
 Laodicea in Caria, 189 B.C.  
 Leucadia in Coelosyria, till Gordian, 48 A.C. After, 31 B.C.  
 Lydia, 521 B.C.  
 Macedon, 48 B.C.  
 Mopsus in Cilicia, 58 B.C.  
 Neapolis of Samaria, 70 A.C.  
 Neocæsarea, 64 A.C.  
 Nicæa in Bithynia, 288 B.C.  
 Nicomedia in Bithynia, 288 B.C.  
 Orthosus in Phœnicia, 312 B.C.  
 Pella in Syria, 63 B.C.  
 Philadelphia in Coelosyria, 63 B.C.  
 Pompeiopolis in Cilicia, 68 B.C.  
 Ptolemais in Phœnicia, 48 B.C.  
 Rhabbathamum in Phœnicia, 93 A.C.  
 Raphanus in Syria, 49 B.C.  
 Raphia in Palestine, 61 or 57 B.C.  
 Rhesena in Mesopotamia, 133 A.C.  
 Samosata in Commagene, 71 A.C.  
 Sebaste in Cilicia, 20 B.C.  
 Sebaste of Syria, or Samaria, 26 B.C.  
 Seleucia in Syria, three epochs:—  
     1. Under Augustus, 31 B.C.  
     2. Under Tiberius, 63 B.C.  
     3. 109 B.C.  
 Sidon in Phœnicia, 312 B.C.  
 Sinope, two æras:—  
     1. Till Alexander Severus, 45 B.C.  
     2. After, 70 B.C.  
 Tiberias in Galilee, 17 A.C.  
 Trallis in Caria, 145 A.C.  
 Trapezus in Pontus, 62 A.C.  
 Tripolis in Phœnicia, two epochs:—  
     1. The Pompeian, 63 B.C.  
     2. The Seleucian, 312 B.C.  
 Tyre in Phœnicia, two æras:—  
     1. The Seleucian, 312 B.C.  
     2. 126 B.C.  
 Viminacium in Moesia, 240 A.C.

NAMES OF GREEK MAGISTRATES, &c., ON COINS.

ΑΓΟΝΟΘΕΤΟΥ* . . . President of the Games.	ΘΕΟΛΟΓΟΥ . . . Interpreter of Sacred Rites.
ΑΝΘΥΠΑΤΟΥ . . . Proconsul.	ΙΕΡΕΩΣ . . . Priest.
ΑΝΤΙΣΤΡΑΤΗΓΟΥ . . . Proprietor.	ΠΑΝΗΓΥΡΙΣΤΟΥ . . . Sacred Orator.
ΑΡΧΙΕΡΕΩΣ . . . High Priest.	ΠΑΡΟΧΟΥ . . . Intendant of the Inns.
ΑΡΧΟΝΤΟΣ . . . Prefect of the City.†	ΠΟΛΙΑΡΧΟΥ . . . Prefect of the City.
ΑΣΙΑΡΧΟΥ . . . President of the Games of Asia.	ΠΡΕΣΒΕΩΣ or ΠΡΕΣΒΕΤΤΟΥ . . . Legate.
ΓΡΑΜΜΑΤΕΩΣ . . . Scribe, Keeper of the Records.‡	ΠΡΥΤΑΝΕΩΣ . . . Primate of the City.
ΕΠΙΜΕΛΗΤΟΥ . . . Procurator of the Games, &c.	ΣΟΦΙΣΤΟΥ . . . Counsellor.
ΕΠΙΣΤΑΤΟΥ . . . Inspector.	ΣΤΕΦΑΝΟΦΟΡΟΥ . . . A crowned, or superior Priest.
ΕΦΟΡΟΥ . . . Tribune of the People.	ΣΤΡΑΤΗΓΟΥ . . . Prætor.
ΗΓΕΜΟΝΟΣ . . . President of a Province.	ΤΑΜΙΟΥ . . . Questor.
	ΥΠΑΤΟΥ or ΟΥΠΑΤΟΥ . . . Consul.

GAMES MENTIONED ON GREEK AND ROMAN COINS.  
(GREEK COINS.)

<i>Adrianei</i> , in Ephesus and Smyrna in honour of Hadrian.	<i>Dioscorii</i> , to Castor and Pollux.
<i>Agonotesii</i> , given apparently at the private expense of the Agonotheti.	<i>Dusari</i> , to Bacchus by his Arabic name <i>Dusares</i> .
<i>Alexandrini</i> , at Philippopolis in Thrace.	<i>Elii</i> , to the sun.
<i>Aristi</i> , in honour of the emperors.	<i>Epinicii</i> , for some victory.
<i>Asclepii</i> , in honour of Æsculapius.	<i>Epicurii</i> , in which only people of a province contended; whereas, the <i>Oecumenici</i> permitted all.
<i>Attali Gordiani</i> , in honour of Attalus, king of Pergamus, and Gordian III.	<i>Erei</i> , to Juno.
<i>Augustei</i> , in honour of Augustus.	<i>Eugamii</i> , to Pluto.
<i>Actiaci</i> , on the victory at Actium.	<i>Iselastici</i> , so called from the applause given to the victor.
<i>Cabirii</i> , in honour of the gods Cabires, who presided over metals.	<i>Isthmii</i> , to Neptune.
<i>Capitolini</i> , in honour of Jupiter Capitolinus.	<i>Letoii</i> , to Latona.
<i>Cæsarei</i> , in honour of the emperor.	<i>Mystici</i> , for the sacred mysteries.
<i>Chendrisii</i> , in honour of Io.	<i>Naumachii</i> , naval.
<i>Commodiani</i> , in honour of Commodus.	<i>Nemei</i> , to Hercules.
<i>Corei</i> , in honour of Proserpine.	<i>Olympii</i> , to Jupiter.
<i>Chrysantini</i> of Sardis, from a crown of gold given to the victor.	<i>Panionii</i> , of all the Ionic cities.
<i>Demetrii</i> , in honour of Ceres.	<i>Primi Severiani</i> , to Severus.
<i>Didimei</i> , to Apollo.	<i>Sehamii</i> , to Augustus.
<i>Dionysii</i> , to Bacchus.	<i>Semelii</i> , to appease offended Jove.
	<i>Soterii</i> , for health.

\* The use of the genitive case is explained in the chapter on the inscriptions of Greek coins.

† The emperor Gallienus was archon of Athens, Hist. Aug. Script. p. 720.

‡ On a coin, the people of Nisæa called the emperor Tiberius their Scribe.



## (ROMAN COINS.)

*Aeliana Pincensia*, in honour of Hadrian,  
at Pinca in Moesia.  
*Capitolinum Certamen*.  
*Cerealia*.  
*Certamen Quinquennale*.

*Certamen Periodicum*.  
*Iselistica*.  
*Ludi Saeculares*.  
*Sacra Periodica Oecumenica*.

## AN ALPHABETICAL LIST

OF ALL

## THE MOST IMPORTANT GREEK AUTONOMOUS COINS.

WITH THEIR COMPARATIVE DEGREES OF RARITY.

*Eight degrees of rarity are distinguished by R.<sup>1</sup>, R.<sup>2</sup>, &c.; Bronze coins are marked Br.: Gold, G.; Silver, S.; Electrum, El.; Lead, L.*

The Name of each *Province*, or *Region*, is printed in capitals, and accompanied by the Names of all its Cities or Dependencies known to have coined money. The capitals in brackets after the name of each *Province*, denote the situation of the province: as in Asia, Africa, Greece, or Italy,—A. signifying Asia, AF. Africa, G. Greece Proper, and I. Italy. IS. signifies island.

\* The Modern Names, when known, are placed in brackets after the ancient ones.

## A.

*Aba*. Br.—R.<sup>4</sup> These were formerly attributed to Albaei Mysi, in Mysi.  
*Abacaenum* (Tripim). S.—R.<sup>2</sup> R.<sup>6</sup> Br.—R.<sup>6</sup>

*Aballa*. Br.—R.<sup>8</sup> Of doubtful attribution.

*Abdera* (Ghiumergin, Asperosa, Platystomon). S.—R.<sup>1</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Aboni Sichos Ionopolis* (Aneh Bol! Yncobolu). With the name of *Aboni Tichos*. Br.—R.<sup>7</sup>

*Abydos* (Aidos. Nagara). G.—R.<sup>8</sup> El.—R.<sup>8</sup> S.—R.<sup>2</sup> R.<sup>8</sup> Br.—R.<sup>8</sup> R.<sup>5</sup>

*Acanthus* (Erissos). S.—R.<sup>2</sup> R.<sup>8</sup>. Br.—R.<sup>4</sup> R.<sup>6</sup>

ACARNANIA (G):—*Alysia*, *Anactorium*, *Amphilochium*, *Heraclea*, *Lucas*, *Metropolis*, *Oenidae*, *Stratos*, *Taphias*, *Thryulium*.

*Acarnani* (in general). G.—R.<sup>6</sup> S.—R.<sup>4</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Ace*, afterwards *Ptolemais* (Ake, Aka, Aciri, Ilpovanni d'Aciri). With the

name of *Ace*: Br.—R.<sup>8</sup> With Phoenician legends: G.—R.<sup>4</sup> S.—R.<sup>4</sup> With the name of *Ptolemais*: Br.—R.<sup>4</sup> R.<sup>6</sup> Those with Phoenician legends are of Alexander I.

*Acerrae* (Acerra). The coins formerly attributed to this town are now classed among those of Atella.

ACHAIA:—*Aegialus*, *Aegira*, *Aegium*, *Bura*, *Carinaea*, *Corinthus*, *Patrae*, *Pellene*, *Phlius*, *Rhyphae*, *Sicyon*.

*Achaia* (in general). S.—C. Br.—R.<sup>2</sup> R.<sup>8</sup> With the *Achaian League*: S.—C.—R.<sup>8</sup> Br.—R.<sup>4</sup> R.<sup>8</sup>

*Acherontia* (Acserenza). The money attributed to this town has been restored to Aquilonia, in Samnium.

*Achillea* (Island near Sarmatia). S.—R.<sup>8</sup> R.<sup>8</sup> These pieces are attributed to Olbia by M. Blarenberg.

*Acia*? Br.—R.<sup>8</sup>

*Acomonia*. Br.—R.<sup>4</sup>

*Acrae* (Palazzolo). Br.—R.<sup>4</sup>

*Acrasus*. Br.—R.<sup>5</sup>

*Adramyttium* (Edremit, Adramitti). Br.—R.<sup>4</sup> R.<sup>5</sup>

*Adranus* (Aderno). Br.—R.<sup>5</sup>

*Aea*. Br.—R.<sup>5</sup>

*Aegae* (Asias Kale), in Cilicia. Br.—R.<sup>4</sup>

The coins of this town are numerous.

*Aegae* (in Macedonia). The coins which were attributed are now classed among doubtful coins of the kings of Macedonia.

*Argae* (Ghinsel Hyssar, in Aeolia), in Aetolia. S.—R.<sup>4</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>5</sup>

**AEGIA (G.) (THE ISLANDS NEAR TO):**

*Amorgus, Aegiale, Anaphe, Andros, Cessa Ceae, Carthaea, Coreia, Julius Ceae, Poesa Ceae, Cernolis, Olynus, Delus, Gyarus, Yura, Ios, Melos, Myconus, Naxos, Paros, Pholegandrus, Seriphus, Sicinus, Siphnus, Syrus, Tenus, Thera.*

*Aegiale Amorgi* (Hyali). Br.—R.<sup>7</sup>

*Aegialus*. The pieces attributed to this town are of Aegialus, in Paphlagonia.

*Aegina* (Eghina, Fugea). Achaean league. S.—R.<sup>2</sup> R.<sup>3</sup> Br.—R.<sup>2</sup> R.<sup>5</sup> The oldest pieces of this island were evidently coined during the earliest coinages.

*Aegira*. Br.—R.<sup>5</sup>

*Aegium* (Vostitza). Achaean league. S.—R.<sup>1</sup> Br.—R.<sup>4</sup> R.<sup>5</sup> This is the chief place of the Achaean League.

*Argosspotamos*. Br.—R.<sup>5</sup>

**AEOLIS (A):** — *Aegae, Cyme, Elaea, Sariassa, Myrina, Neonichos, Temnus, Antissa, Ercesus, Methymna, Mytelene.*

*Aeolis* (in general). The pieces attributed to this country have been restored by M. Sestini to Acolium, in the Thracian Chersonesus.

*Acolium*. S.—R.<sup>5</sup> Br.—R.<sup>5</sup> These pieces were attributed to Acolus in general.

*Aenia vel Aenea*. S.—R.<sup>7</sup>

*Aenianes*. S.—R.<sup>4</sup> Br.—R.<sup>5</sup>

*Aenus* (Enes, Eno). S.—R.<sup>2</sup> R.<sup>5</sup> Br.—R.<sup>2</sup> R.<sup>5</sup>

*Acsernia* (Iscernia). Br.—R.<sup>2</sup> R.<sup>5</sup> Latin legends.

*Actnaei* (Sta. Maria di Sicodia). S.—R.<sup>4</sup> R.<sup>5</sup> Br.—R.<sup>2</sup> R.<sup>5</sup>

**AETOLIA (G.):**—*Apollonia, Athamanes, Calydon, Lysimachia, Naupactus.*

*Aetoli* (in general). G.—R.<sup>5</sup> S.—R.<sup>4</sup> R.<sup>5</sup> Br.—R.<sup>2</sup> R.<sup>4</sup>

*Aeyania*. Br.—R.<sup>3</sup> R.<sup>5</sup>

**AFRICA (Of the uncertain money of).** S.—R.<sup>5</sup> Br.—R.<sup>2</sup> R.<sup>4</sup> These pieces have African inscriptions.

*Agathyrnus* (Agati). Br.—R.<sup>5</sup> With the name of Tyndaris, in Sicily, a sign of alliance.

*Agrirentum* (Girgenti). G.—R.<sup>5</sup> S.—C.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup> The coins of Agrirentum are very numerous.

*Agrippias, Anthedon*. With the name of *Agrippias*: Br.—R.<sup>7</sup> With the name of *Anthedon*: Br.—R.<sup>5</sup> Those with the name of Anthedon are of the Jewish kings, Agrippa I. and II.

*Aggyrium* (San Filippi d'Argito). Br.—R.<sup>2</sup> R.<sup>5</sup>

*Alaesa* (Sta. Maria delle Palate). Br.—R.<sup>3</sup> R.<sup>5</sup> The silver pieces formerly attributed to this town belong to Allipha, in Samnium.

*Allaria*. S.—R.<sup>5</sup>

*Alba* (Albano). S.—R.<sup>5</sup> L.—R.<sup>4</sup> Latin legends.

*Albaeti Mysi*. The pieces attributed to this town have been restored to Aba, in Caria.

*Albanda*. S.—R.<sup>5</sup> Br.—R.<sup>4</sup> R.<sup>5</sup>

*Alleta*. Br.—R.<sup>5</sup> Of doubtful attribution.

*Alexander Troas* (Eski-Stambul). El.—R.<sup>5</sup> G.—R.<sup>5</sup> S.—R.<sup>2</sup> R.<sup>5</sup>

*Alexandria to Issum* (Iskanderona, Alcsandretta). Br.—R.<sup>7</sup> R.<sup>5</sup> Some of these coins bear the head of Antiochus VI., king of Commagene.

*Alia*. Br.—R.<sup>7</sup>

*Alinda* (Muglia). Br.—R.<sup>4</sup>

*Allipha*. S.—R.<sup>4</sup> R.<sup>5</sup> M. Sestini designates this town to Campania.

*Alopeconnesus*. Br.—R.<sup>7</sup>

*Aluntium* (Alontio). Br.—R.<sup>4</sup> R.<sup>5</sup>

*Alvona*. The pieces attributed to this town have been restored to Thisbia. There are no pieces belonging to Alvona, and no coins of Liburnia.

*Alyatta*. Br.—R.<sup>5</sup>

*Alyzia* (Aclias). S.—R.<sup>5</sup> R.<sup>5</sup> Br.—R.<sup>5</sup>

*Amamenses*. Br.—R.<sup>5</sup>

*Amantia*. Br.—R.<sup>4</sup>

*Amasia* (Amassia). Br.—R.<sup>4</sup> Some of these pieces also bear the name of

- Nicomedia, in Bithynia, a sign of alliance between these two towns.
- Amastria* (Amasreh, Amastra, Amarsa, Amassera, Samatro). S.—R.<sup>8</sup> Br.—R.<sup>2</sup> R.<sup>6</sup> Some of these pieces bear the name of Sebastî, in Paphlagonia.
- Ambracia* (Ambrakia). S.—R.<sup>1</sup> R.<sup>7</sup> Br.—R.<sup>1</sup> R.<sup>2</sup>
- Amcria*. Br.—R.<sup>8</sup> Of doubtful attribution.
- Amestratus* (Mistretta). Br.—R.<sup>8</sup>
- Amisus* (Ilmisio, Samsun). S.—R.<sup>4</sup> Br.—C.—R.<sup>8</sup>
- Amneum*. Br.—R.<sup>7</sup>
- Amorgus* (Amorgo). Br.—R.<sup>8</sup>
- Amorium* (Hergian Amoria). Br.—R.<sup>8</sup>
- Amphaxus*. Br.—R.<sup>3</sup>
- Amphen*. The pieces attributed to this town do not belong to it.
- Amphicea*. Br.—R.<sup>8</sup>
- Amphilochium* and *Argos Amphilochium* (Filokia). With the name of Argos. S.—R.<sup>2</sup> R.<sup>4</sup> With the name of Amphilochium. S.—R.<sup>2</sup> R.<sup>4</sup>
- Amphipolis* (Jeni Kioj). S.—R.<sup>6</sup> Br.—C.—R.<sup>6</sup>
- Amphissa* (Salona, or Samperi). Br.—R.<sup>6</sup>
- Anactorium* (Bonitza). S.—R.<sup>2</sup> R.<sup>8</sup> Br.—R.<sup>4</sup> R.<sup>8</sup>
- Anaphe* (Naüfo). Br.—R.<sup>6</sup>
- Anaphlystus*. Br.—R.<sup>8</sup>
- Anazarbus* *Caesarea* to *Anazarbum* (Aynzarba). Br.—R.<sup>7</sup> The coins of this town are numerous.
- Ancona* (Ancona). Br.—R.<sup>6</sup>
- Auchialus* (Akkiiali, Ichingunenc, Iskellia). Br.—R.<sup>8</sup>
- Ancyra* (Angur). Br.—R.<sup>4</sup> R.<sup>5</sup> The coins of this town are numerous.
- Andrus* (Andro). S.—R.<sup>8</sup> Br.—R.<sup>9</sup>
- inolia*. Br.—R.<sup>8</sup> Of doubtful attribution.
- Antandrus* (Antandro). S.—R.<sup>7</sup> Br.—R.<sup>6</sup>
- Antiocheni ad Callirhoen*. Br.—R.<sup>1</sup> These pieces bear the head of Antiochus IV., king of Syria.
- Antiocheni ad Daphnen*. Br.—R.<sup>1</sup> R.<sup>2</sup> These pieces bear the head of Antiochus VI., king of Syria.
- Antiocheni Ptolemais*. Br.—R.<sup>2</sup> R.<sup>6</sup> Some of these pieces bear the names of Antiochus IV. and VIII., kings of Syria, and of Cleopatra, mother of the latter.
- Antiochia* (Ak Chiehère). Br.—R.<sup>8</sup> Latin legend.
- Antiochia*. Br.—R.<sup>8</sup>
- Antiochia ad Orontem*. (With date of the Seleucidae.) Br.—C.—R.<sup>4</sup> (With an uncertain date.) Br.—C.—R.<sup>3</sup> (With an Achaian date.) Br.—C.—R.<sup>2</sup> (With a Caesarean date.) Br.—C.—R.<sup>4</sup>
- Antiochia ad Sarum Adana* (Edene, Adana). With the name of *Antiochia*: Br.—R.<sup>6</sup> R.<sup>8</sup> With the name of *Adana*: S.—R.<sup>8</sup> Br.—R.<sup>5</sup> R.<sup>9</sup>
- Antiochia ad Maandrum* (Yeni Chiehère). S.—R.<sup>6</sup> Br.—R.<sup>8</sup> R.<sup>4</sup>
- Antiochia* (Lukisi or Talandi). S.—R.<sup>8</sup>
- Antissa* (Petra). Br.—R.<sup>4</sup>
- Apamea*, *Myrtea* (Medana, Mudagna). Br.—R.<sup>4</sup> R.<sup>6</sup> Latin legend.
- Apamea* (Afuin, Kara Hysar). S.—R.<sup>4</sup> R.<sup>7</sup> Br.—C.—R.<sup>4</sup> The coins of this town are very numerous. The silver pieces are of Cistophores.
- Apamea* (Sarniah). Br.—R.<sup>1</sup> R.<sup>2</sup> Some of these bear the name of Antiochus III. and Alexander I., kings of Syria.
- Aphrodisias*. S.—R.<sup>4</sup> Br.—R.<sup>2</sup> R.<sup>4</sup> Several pieces bear the name of Plarasa, in Caria, a sign of alliance between these towns.
- Apollonia* (Sizepoli, in Thrace). Br.—R.<sup>8</sup>
- Apollonia in Ionia*. Br.—R.<sup>2</sup>
- Apollonia in Crete*. S.—R.<sup>4</sup>
- Apollonia in Aetolia*. Br.—R.<sup>8</sup>
- Apollonia ad Rhydaoum* (Abullona). Br.—R.<sup>8</sup>
- Apollonia in Oaria*. Br.—R.<sup>2</sup> R.<sup>8</sup>
- Apollonia in Ionia*. Br.—R.<sup>2</sup> Of doubtful attribution.
- Apollonia in Lycia*. Br.—R.<sup>6</sup> The autonomous are doubtful.
- Apollonia* (Polina, in Illyricum). S.—C.—R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>3</sup> The number of towns which bore the name of Apollonia renders some pieces of doubtful attribution.
- Apollonis* or *Apollonidea*. Br.—R.<sup>1</sup>
- Apollonohieron*. Br.—R.<sup>6</sup>
- Aptera* (Paleo Castro). S.—R.<sup>4</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>2</sup>
- APULIA (I.):—*Acherontia*, *Arpi*, *Asculum*, *Barium*, *Canusium*, *Grumium*, *Luceria*, *Merinum*, *Neapolis*, *Rybastini*, *Salapci*, *Sipontum*, *Teates*, *Venusia*, *Ugentum*.
- Aphytis* (Afti). Br.—R.<sup>5</sup>

*Aquileia* (Aquileia). Br.—R.<sup>8</sup> Latin legend.

*Aquilonia* (Lacedægonia). Br.—R.<sup>7</sup> Oscean legends. These coins were formerly attributed to Acherontia, in Apulia.

*Aquinum* (Aquin). Br.—R.<sup>2</sup> R.<sup>4</sup> Latin legends.

ARCADIA (C.):—*Alea*, *Basilis*, *Caphyra*, *Charisia*, *Eoa*, *Mantineæ*, *Megalopolis*, *Pallanteum*, *Pheneus*, *Phigalea*, *Stymphalis*, *Tegea*, *Thelpusina*, *Thisoa*.

*Aradus* (Rovad, Arret, Adassi). S.—C.—R.<sup>4</sup> Br.—C.—R.<sup>3</sup> Some of these pieces bear the head of Cleopatra, without that of Marcus Antonius. The indication of this isle is found on the coin of Alexander I. Some have Phœnician legends.

*Arax*. Br.—R.<sup>4</sup>

*Arcadi* (in general). S.—C.—R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>6</sup>

*Arcadi* (Capo Arcadi). S.—R.<sup>6</sup>

*Argæa*. S.—R.<sup>6</sup>

ARGOLIS (G.):—*Argos*, *Asine*, *Cleone*, *Epidaureus*, *Hermione*, *Meſthano*, *Thyrea*, *Troezen*.

*Arethusa* (Al Rustan). Br.—R.<sup>8</sup> Of doubtful attribution.

*Argos* (in Cilicia). S.—R.<sup>6</sup>

*Argos* (Planitza). Achaian leaguc. S.—C.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup>

*Ariartus* or *Haliartus*. S.

The produced medal is false.

*Aricia* (Aricia). L.—R.<sup>6</sup> Latin legends. It is probable that these pieces were not circulated as money.

*Ariminum* (Rimini). Br.—R.<sup>4</sup> R.<sup>6</sup> Latin legends.

*Arisba* (Mussa-Kioy). Br.—R.<sup>6</sup>

*Arpi* (Arpe). S.—R.<sup>7</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Arunci*. Br.—R.<sup>6</sup>

*Arsinoë* (in Crete). Br.—R.<sup>6</sup>

*Arsinoë* (in Cyrenaica). S.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>7</sup>

*Artemium*. S.—R.<sup>7</sup> Br.—R.<sup>6</sup>

*Ascalon* (Askalon, Ascalona). S.—R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>4</sup> Some bear the heads of several Syrian kings.

*Asculum* (Ascoli, in Apulea). Br.—R.<sup>5</sup> The money attributed to this town bears also the name of the town *Hadria*, denoting an alliance between these two towns.

*Asculum* (Ascolidi Puglia, in Picenum).

Br.—R.<sup>4</sup> Some of the coins of this town have been falsely attributed to Dysceladus, an island belonging to Illyria, and to Aruncia, in Campania.

*Asia*. Br.—R.<sup>6</sup> On some coins of Alexander the Great the abridged name of this town may be seen.

*Asine* (Furnoe). Achaian leaguc. Br.—R.<sup>6</sup>

*Aspendus* (Menugat Aspidus). S.—R.<sup>7</sup> Br.—R.<sup>6</sup>

*Aspledon*. S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Assorus* (Asero). Br.—R.<sup>4</sup> R.<sup>5</sup> The coins of this town have Latin legends, very rare among Sicilian coins.

*Assus* (Asso). S.—R.<sup>7</sup> Br.—R.<sup>4</sup>

*Astypalea* (Stimfalia). Br.—R.<sup>4</sup> Of doubtful attribution.

*Astyra*. S.—R.<sup>6</sup>

*Astyra Rhodi*. Br.—R.<sup>6</sup>

*Atarneæ*. El.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Atella* (Sant Arpino). Br.—R.<sup>4</sup> R.<sup>5</sup> Oscean legends.

*Athacæ*. Br.—R.<sup>5</sup>

*Athamanes*. Br.—R.<sup>8</sup>

*Athenæ* (Satines Atini). G.—R.<sup>6</sup> S.—C.—R.<sup>8</sup> Br.—C.—R.<sup>8</sup> The silver and brass coins of Athenæ are numerous. The type of the owl is the symbol of this town.

*Atinum* (Atena). Br.—R.<sup>6</sup>

*Atraz* (Boidanar). S.—R.<sup>6</sup> Br.—R.<sup>8</sup>

*Attada*. Br.—R.<sup>4</sup> R.<sup>6</sup>

*Attalia* (Pala Attalea). Br.—R.<sup>4</sup>

*Attalia*. Br.—R.<sup>4</sup> R.<sup>6</sup>

ATTICA (G.):—*Anaphlystus*, *Athenæ*, *Olyetini*, *Decelia*, *Eleusis*, *Megara*, *Nisæa*, *Oropus*.

*Attusia* or *Atusia*. Br.—R.<sup>8</sup>

*Augusta*. Br.—R.<sup>8</sup>

*Aureliopolis*. Br.—R.<sup>8</sup>

*Automala*. Br.—R.<sup>8</sup> Of doubtful attribution.

*Azus*, *Oaxus* vel *Saxus*. Br.—R.<sup>2</sup> According to M. Sestini, this town bore the name of Oaxus or Saxus.

*Azetini* (in Attica). The pieces belonging to this town are attributed by M. Sestini to Azetini, in Calabria.

*Azetini* (in Judæa). The pieces formerly attributed to this town have been restored by M. Sestini to a town of the same name in Calabria.

*Azetini* (in Calabria). Br.—R.<sup>4</sup> These

pieces, which were before attributed to a town of the same name of Attica, have been restored by M. Sestini to Calabria.

## B.

*Baga*. Br.—R. R.<sup>5</sup>

*Balanea*. Br. R.<sup>5</sup>

*Barce* (Berke). S.—R.<sup>3</sup> R.<sup>7</sup> One of these pieces bear the name of Ophelion.

*Bargusa* (Arab Hyssar). Br.—R.<sup>5</sup> R.<sup>6</sup>

*Baryglia*. S.—R.<sup>6</sup> Br.—R.<sup>7</sup>

*Barium* (Bari). Br.—R.<sup>4</sup>

*Basilis*. S.—R.<sup>5</sup>

*Beneventum* (Benevento). Br.—R.<sup>5</sup> Latin legends.

*Berga*. Br.—R.<sup>5</sup>

*Berhaca* (Veria, Beria, or Kera Beria). Br.—R.<sup>6</sup>

*Berytus* (Beyrat, Baruti). S.—R.<sup>5</sup> Ir. R.<sup>5</sup> R.<sup>5</sup> The silver piece is false. Some of these pieces bear the heads of Antiochus IV., Alexander I., Bala, and of Demetrius II., kings of Syria.

*Bihidrum*. Br.—R.<sup>5</sup>

*Bisaltæ*. S.—R.<sup>7</sup>

**BITHYNIA (A.)**: — *Alyatta*, *Apamea*, *Bythinium*, *Cesarea*, *Chalcedon*, *Cuis Prusias*, *Cratia Dia*, *Hadriani*, *Hadrianopolis*, *Hadrianothærae*, *Heraclæa*, *Juliopolis*, *Metroum*, *Micaea*, *Nicomedia*, *Pruso Prusias*, *Pythopolis*, *Tium*.

*Dizanthæ* (Tekir, Dag, Rodosto). Br. R.<sup>4</sup>

*Dizyia*. Br.—R.<sup>5</sup>

*Blaundos*. Br.—R.<sup>3</sup> R.<sup>5</sup>

**BOEOTIA (G.)**: — *Anthedon*, *Ariartus*, *Aspledon*, *Oheronea*, *Opaæ*, *Coronaca*, *Delium*, *Erythrae*, *Hyla*, *Ismene*, *Larymna*, *Mycalessus*, *Orchomenus*, *Pelecania*, *Pharae*, *Plataea*, *Potniae*, *Tanagra*, *Thebae Thespiæ*, *Thisbe*.

*Boeotia* (in general). S.—R.<sup>5</sup> Br.—C.—R.<sup>5</sup>

**BOSPHORUS CIMMERIUS (G.)**: — *Gorgippia*, *Phanagorea*.

*Bottiacæ* (Slannizæ). S.—R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>6</sup>

*Briana*. Br.—R.<sup>5</sup>

*Bruila*. Br.—R.<sup>7</sup>

*Brundisium* (Brindisi). Br.—C.—R.<sup>5</sup> Latin legends.

**BRUTTII (I.)**: — *Ausonia*, *Oton*, *Hypoponnum*, *Locri Epizephiri*.

*Bruttii* (in general). G.—R.<sup>4</sup> S.—R.<sup>1</sup> R.<sup>5</sup> Br.—C.—R.<sup>5</sup>

*Butrotum* (Butronto, Butrinto). Br.—R.<sup>5</sup> Colonial autonomous. Ir.—R.<sup>5</sup> Latin legend.

*Butuntum* (Bitonto). Br.—R.<sup>4</sup> R.<sup>6</sup>

*Byllis*. Br.—R.<sup>5</sup>

*Bythinium Claudiopolis* (Bastan). Br.—R.<sup>5</sup>

*Byzacene*. [See *HADRUMETUM*.]

*Byzantium*, afterwards *Constantinopolis* (Istanbul, Islambul, Konstantini, Stipoli, Bizzanzio, Constantinopoli). S.—R.<sup>5</sup> Br. C.—R.<sup>4</sup> On the autonomous coins there is also the name of Chalcedon, in Bithynia, a sign of alliance between these towns.

## C.

*Cadi* (Kedus). Br.—R.<sup>3</sup> R.<sup>4</sup> One of these coins bears the head of Midas.

*Cadme*, (afterwards *Prene*). With the name of *Cadme*: Br.—R.<sup>5</sup> With the name of *Prene*: S.—R.<sup>5</sup> Br.—R.<sup>1</sup> R.<sup>5</sup>

*Caelium* (Ceglie). Br.—R.<sup>1</sup> R.<sup>4</sup>

*Caene* (in Sicily). Br.—C.—R.<sup>4</sup>

*Caene* (Cani). The coins which were attributed to this island have been restored to Caene, in Sicily.

*Caesaria Pania* (Pania, Panaan). Br. R.<sup>5</sup> Some coins bear the name of Agrippa I., king of Judaea.

**CALABRIA (I.)**: — *Asetine*, *Brundisium*, *Butuntum*, *Caelium*, *Graia*, *Gallipolis*, *Hydruntum*, *Leuca*, *Aræa*, *Salenti*, *Sturnium*, *Tarcentum*, *Ugentum*.

*Calactæ* (Caronia). Br.—R.<sup>4</sup>

*Calatia trans Vulturum* or *Caitia* (Le Galazza). Br.—R.<sup>5</sup> Latin and Greek legends. This town is the Calatia, or Caiatia, which M. Millingen calls Latin, to distinguish it from the following. It was situated on the left bank of the Vulturum.

*Calatia cis Vulturum* (Calazzo). Br.—R.<sup>5</sup> Ocean legends. This town is the Calatia that M. Sestini calls *Capuania*, to distinguish it from the preceding. It is situated on the right bank of the Vulturum.

- Cales* (Calvi). S.—R.<sup>5</sup> Br.—C.—R.<sup>3</sup>  
Latin legends.
- Callatia* (Mankalia, Kallati). S.—R.<sup>4</sup>  
Br.—R.<sup>2</sup> R.<sup>5</sup>
- Callenses Cephalantias* (Palliki, Lisouri).  
S.—R.<sup>5</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>
- Callipolis* (Gallipoli). A piece formerly  
attributed to this town has been  
restored to Apollonia, in Caria.
- Calydon* (Galata). Br.—R.<sup>3</sup>
- Calymnium* (Calynae). S.—R.<sup>6</sup>
- Calynda*. Br.—R.<sup>5</sup>
- Camarina* (Torre di Camarina). S.—R.<sup>2</sup>  
R.<sup>6</sup> Br.—C.—R.<sup>6</sup>
- Cumars* (Chiusi). Br.—R.<sup>3</sup>
- Camirus Rhodi*. Br.—R.<sup>6</sup>
- CAMPANIA** (I.):—*Acerrae, Atella,*  
*Arunci, Calatia, Cales, Capua Com-*  
*pulleria, Cosua, Cumae, Nyrina, Par-*  
*thenope, Nola, Miceria, Phistella,*  
*Picentia, Stabiae, Seressa, Jeannum,*  
*Venafrum.*
- Campania* (in general). S.—R.<sup>6</sup> R.<sup>8</sup>  
*Campania* (uncertain money of).  
Br.—R.<sup>2</sup> Oscan legends.
- Canusium* (Canoso). Br.—R.<sup>4</sup> R.<sup>8</sup>
- Capae* (in Boeotia). S.—R.<sup>5</sup>
- Caphya*. Achaian league. Br.—R.<sup>2</sup>
- CAPPADOCIA** (A.):—*Castabala Oylestra,*  
*Eusebia, Saricha, Tyana.*
- Capua* (Santa Maria di Capua). Br.—  
C.—R.<sup>4</sup> Oscan legends.
- Cardia* (Karidia). S.—R.<sup>7</sup> Br.—R.<sup>2</sup> R.<sup>6</sup>
- CARIA** (A.):—*Albanda, Aba, Alindon,*  
*Antiochia ad Mocandrum, Aphrodi-*  
*siar, Apollonia Bargusa, Baryglia, Ca-*  
*lynda, Ceramus, Cnidus, Cyon, Eriza,*  
*Euromus, Ialicarnassus, Harpasa,*  
*Heraclea, Hydrola, Iasus, Imbrus,*  
*Medmasa, Mylasa, Myndus, Neapolis,*  
*Nysa Orthosia, Phrassa, Prenassus,*  
*Pyrrhus, Stratonicia, Taba, Telemis-*  
*us, Trapesipolis, Tripolis.*
- CARIA** (ISLANDS NEAR TO):—*Astypalea,*  
*Calymna, Calymnium, Cos, Nisyros,*  
*Rhodus, Astyra Rhodi, Camirus*  
*Rhodi, Telos.*
- Carica* (Turkal). Br. R.<sup>6</sup>
- Carinaea*. Achaian league. Br. R.<sup>6</sup>
- Carthae*. Br.—R.<sup>5</sup> A colonial autono-  
mous piece was wrongly attributed  
by Pellerin to this town, being a  
piece of Ellogababus badly preserved.
- Carthaea Ceae*. Br.—R.<sup>3</sup>
- Carthage*. G.—R.<sup>1</sup> R.<sup>3</sup> El.—R.<sup>3</sup> S.—  
R.<sup>1</sup> R.<sup>4</sup> Br.—C.—R.<sup>6</sup>
- Carystus* (Karisto, Castel Rosso). G.—  
R.<sup>3</sup> S.—R.<sup>4</sup> R.<sup>5</sup> Br.—R.<sup>4</sup>
- Cassandrea* (Kassandra, Capusi). Br.—  
R.<sup>3</sup> R.<sup>5</sup> Latin legends. A piece  
with a Greek legend, given to this  
town, is of doubtful attribution.
- Cassera*. Br.—R.<sup>8</sup>
- Cassope*. S.—R.<sup>5</sup> Br.—R.<sup>5</sup>
- Cassope Corcyrae* (Cassopo). Br.—R.<sup>4</sup>
- Castabala* (Kalat Masman). Br.—R.<sup>7</sup>
- Castreani*. Br.—R.<sup>6</sup>
- Catana* (Catania). S.—R.<sup>1</sup> R.<sup>4</sup> Br.—  
C.—R.<sup>4</sup> The coins of this town are  
numerous.
- Caulonia* (Castel Vetere). S.—R.<sup>4</sup> R.<sup>8</sup>
- Claenderis* (Kelnar). S.—R.<sup>4</sup> R.<sup>5</sup> Br.  
R.<sup>4</sup> R.<sup>8</sup> Some of these pieces bear  
the head of Antiochus, 6th king of  
Commagene.
- Cemolis* (Kimoli l'Argentiera). Br.—  
R.<sup>7</sup>
- Cennati*. This name appears to be that  
of a people governed by the priests  
and princes of Olba, in Cilicia, as  
their coins bear this name, as do those  
of Diocaesarea, in Cilicia.
- Centuripae* (Centorbi). Br.—C.—R.<sup>4</sup>
- CEPHALLENIA** (G.) (CEPALONIA):—  
*Orantium, Callenses, Proni, Samer,*  
*Ithaca, Zacynthus.*
- Cephallenia* (in general). S.—R.<sup>6</sup> Br.  
R.<sup>4</sup>
- Cephalocidium* (Cefalu). S.—R.<sup>4</sup> R.<sup>7</sup>—  
Br.—R.<sup>3</sup> R.<sup>7</sup> Some silver pieces of  
this town are known, which bear the  
name of Heraclea, in Sicily, a sign of  
alliance.
- Ceraite*. S.—R.<sup>6</sup> Br.—R.<sup>6</sup>
- Ceramus* (Keramo). S.—R.<sup>8</sup> Br.—R.<sup>8</sup>
- Ceretaphe*. Br.—R.<sup>6</sup>
- Cerinthus*. Br.—R.<sup>8</sup>
- Cesarea*. The coins attributed to this  
town have been restored to Tralles,  
in Lydia.
- Cessor Oea* (Murtad Adazzi Zee). S.—  
R.<sup>5</sup> Br.—R.<sup>3</sup>
- Chalabacta*. Br.—R.<sup>4</sup>
- Chalcedon* (Kadi, Kioy). S.—R.<sup>4</sup> R.<sup>7</sup>  
Br.—R.<sup>4</sup> Some of these bear also  
the name of Byzantium, in Thrace.
- CHALCIDENE** (A.):—*Chalcis.*  
*Chalcis* (Egripos, Negroponte, in Euboea).

S.—C.—R.<sup>4</sup> Br.—R.<sup>4</sup> Some of the pieces attributed to this town belong to Chalcis, in Macedonia. Those which ought to be classed to this town have the head of Apollo and his lyre.

*Chalcis* (in Chalcidene). Br.—R.<sup>4</sup>

*Chalcis* (in Macedonia). G.—R.<sup>8</sup> S.—R.<sup>1</sup> R.<sup>4</sup> Br.—R.<sup>8</sup> These coins were formerly attributed to Chalcis, in Euboea.

*Charisia*. Br.—R.<sup>8</sup>

*Cheronea* (Cupurna). S.—R.<sup>6</sup> Of doubtful attribution.

*Cherronesus*. S.—C.—R.<sup>3</sup> Br.—R.<sup>6</sup> These pieces were formerly attributed to Leontini, and to Chersonesus Taurica.

*Chersonesus* (Spina Longa). S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>7</sup>

**CHERSONESUS THRACIA (G.):**—*Aegopotamus, Aeolium, Alopeconesus, Callipolis, Cardia, Cherronesus, Crithosium, Eleus, Lysimachia, Sestus.*

**CHERSONESUS TAURICA (A.):**—*Heraclaeum, Panticapeum, Theodonia.*

*Chersonesus* (in general). G.—R.<sup>8</sup> S.—R.<sup>6</sup> R.<sup>7</sup> Br.—R.<sup>6</sup> R.<sup>7</sup>

*Chios* (Sakis, Adassi, Ekio, Skio). G.—R.<sup>4</sup>—El.—R.<sup>8</sup> S.—R.<sup>8</sup> Br.—C.—R.<sup>6</sup> The coins of this island are numerous. Some bear the figure of Homer, and the name of Erythrae, in Ionia.

*Cibyra* (Buruz, Buras). S.—R.<sup>4</sup> R.<sup>7</sup> Br.—R.<sup>4</sup>

*Cidramus*. Br.—R.<sup>8</sup>

*Cierium*. S.—R.<sup>8</sup> Br.—R.<sup>8</sup> M. Sestini classes this town in Macedonia. It was situated in Thessaly.

*Cilbani* (in general). Br.—R.<sup>8</sup>

*Cilbani* (superior). Br.—R.<sup>8</sup>

*Cilbani Nicaenses*. Br.—R.<sup>8</sup>

*Cilbani Caetei*. Br.—R.<sup>8</sup>

*Cilicia* (in general). The pieces attributed to this city have been restored to the island of Crete.

**CILICIA (A.):**—*Aegae, Aezandra, Amamenses, Anazarbus-Oaesarea, Antiochia ad Sarum, Adana, Antiochia, Augusta, Celenderis, Cennati, Corigae, Corycus, Germanicopolis, Hamaxio, Hieropolis, Irenopolis, Laerte, Mal-*

*lus, Megareus, Mopsuo, Nagidus, Nephelis, Seleuca, Solis, Tarsus, Zephygium.*

*Cilicia* (uncertain money of). G.—R.<sup>3</sup>

S.—R.<sup>3</sup> R.<sup>8</sup> Phoenician legend. This legend is in unknown characters.

*Cisthene*. Br.—R.<sup>7</sup>

*Claudiopolis*. Colonial. Br.—R.<sup>8</sup> Latin legend. Of doubtful attribution.

*Clazomene* (Klishma). G.—R.<sup>8</sup> S.—R.<sup>5</sup> R.<sup>8</sup> Br.—C.—R.<sup>4</sup>

*Cleone* (Clegna). Achaian league. Br.—R.<sup>7</sup>

*Clides* (Islands near to Cyprus). Br.—R.<sup>8</sup> The piece attributed to this island has no legend. It only bears a symbol speaking of this island.

*Cnidus* (Porto Crio). S.—R.<sup>1</sup> R.<sup>3</sup> Br.—R.<sup>1</sup> R.<sup>5</sup>

*Cnosus*. S.—R.<sup>1</sup> R.<sup>7</sup> Br.—R.<sup>2</sup>

*Codrigae*. This town is mentioned on the coins of Tarsus in Cilicia.

**COELOSRYIA (A.):**—*Damascus, Seucas.*

**COLCHI (G.):**—*Dioscurias.*

*Colone*. Br.—R.<sup>8</sup>

*Colossae* (Kolos). Br.—R.<sup>8</sup> R.<sup>6</sup>

*Colophon*. G.—R.<sup>8</sup> S.—R.<sup>3</sup> Br.—R.<sup>1</sup> R.<sup>4</sup> Some of these pieces bear the name of Teos, in Ionia, a sign of alliance.

**COMMAGENE (A.):**—*Samosata, Zeugma.*

*Commagene* (in general). Br.—R.<sup>2</sup> Some of these pieces bear the name of Antiochus VI., king of Commagene.

*Comana* (Mermer, Klisser, Gomanak). Br.—R.<sup>4</sup>

*Completteria*, or *Cupelterini*. Br.—R.<sup>6</sup> Oscan legends. These pieces were formerly attributed to Cumae and Linternum, in Campania.

*Conane*. Br.—R.<sup>8</sup>

*Constantinopolis* [See BYZANTIUM].

*Cora* (Cora). S.—R.<sup>8</sup> Latin legends.

*Corcyra* (in general. Corfu). S.—R.<sup>1</sup> R.<sup>4</sup> Br.—C.—R.<sup>4</sup>

*Coresia*, or *Cousia Coae*. Br.—R.<sup>4</sup> These coins also bear the name of Rome.

*Corfinicum*. S.—R.<sup>8</sup> R.<sup>5</sup> Oscan legends. These pieces are classed among the doubtful coins of Samnium.

*Corinthus* (Korito, Corinto). Achaian league. S.—C.—R.<sup>7</sup> Br.—R.<sup>8</sup> By many authors, particularly Eckhel,

- this town is said to have coined no proper money.
- Corone* (Korone, Corone). Achaian league. Br.—R.<sup>5</sup>
- Coronea* (Camari). S.—R.<sup>6</sup> It is probable that these pieces belong to Copae.
- Corsica* (Corse). There are no certain coins of this island.
- Corycus* (Korgum, Korgu, Korigos). Br.—R.<sup>4</sup>
- Corydallan*. Br.—R.<sup>6</sup>
- Cos* (Istanko, Lango). S.—R.<sup>1</sup> R.<sup>5</sup> Br.—C.—R.<sup>8</sup> Upon several of these coins there are the heads of many eminent doctors.
- Cosca* (Orbetello). The most ancient gold coins attributed to Cosca, have been restored to Cosac, in Thrace.
- Cosilynas*. Br.—R.<sup>6</sup>
- Cosma*. Br.—R.<sup>3</sup>
- Coscea* (in Thrace). G.—R.<sup>4</sup> It is believed that these pieces were fabricated by order of M. J. Brutus. They were formerly attributed to Cosae, in Etruria.
- Cossia*. [See SYBARIS].
- Cossuta* (Pantellaria). Br.—R.<sup>1</sup> R.<sup>2</sup> Phoenician and Latin legends.
- Cuthaeum* (Kutaye, Cutaya). Br.—R.<sup>4</sup> R.<sup>5</sup> The coins of this town are numerous.
- Cragus*. S.—R.<sup>4</sup>
- Cranium Cephalennae* (Crania). S.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup>
- Cranon* (Crania, or Xeres). S.—R.<sup>4</sup> Br.—R.<sup>7</sup>
- Cranonii Ephyrri*. Br.—R.<sup>8</sup>
- Cratia Flavionopolis* (Bayindir). With the name of *Cratia*: Br.—R.<sup>6</sup> With the name of *Flaviopolis*: Br.—R.<sup>8</sup>
- CRISTE ISLAND** (KRITI, GHYRIT, ADASSI, CANDIA):—*Allaria*, *Apollonia*, *Aptera*, *Arcadia*, *Argos*, *Arsinoe*, *Azus*, *Ceraite*, *Chersonesus*, *Chossus*, *Cydonia*, *Eleuthernae*, *Elyrus*, *Gortyna*, *Hera-pytia*, *Hyrtacus*, *Itanus*, *Lampa*, *Lasos*, *Lessus*, *Lyttus*, *Olus*, *Petra*, *Phaestus*, *Phalanna*, *Phalasarna*, *Polyrhenum*, *Pracusa*, *Priansus*, *Rhaucus*, *Rhithymna*, *Sybripa*, *Taurus*, *Thalasia*, *Tytissus*.
- Crithosum* vel *Crithote*. Br.—R.<sup>8</sup>
- Cromna* (Cromena Calle de Curagat). S.—R.<sup>4</sup>
- Croton* (Crotone). S.—C.—R.<sup>8</sup> Br.—R.<sup>2</sup> R.<sup>6</sup>
- Ctemene*. S.—R.<sup>8</sup> Br.—R.<sup>8</sup>
- Cuis Prusias ad mare* (Kio, Kiemlik). With the name of *Cuis*: S.—R.<sup>4</sup> Br.—R.<sup>5</sup> With the name of *Prusias*: Br.—R.<sup>6</sup> With the name of *Cuis* recalled: Br.—R.<sup>5</sup>
- Cumar* (Cuma). G.—R.<sup>8</sup> Br.—R.<sup>8</sup> R.<sup>6</sup>
- Cyanea*. S.—R.<sup>6</sup> Br.—R.<sup>6</sup>
- Cybistra* (Bustereh). Br.—R.<sup>6</sup>
- Cydnæ*. S.—R.<sup>5</sup> Of doubtful attribution.
- Cydonea* (La Canea). S.—R.<sup>2</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>3</sup>
- Cyme* (Sanderli Nemurt). S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>2</sup> R.<sup>6</sup>
- Cyon*. Br.—R.<sup>3</sup>
- Cyprissus*. The pieces attributed to this town are of Cyprissus in Crete.
- Cyprus* (in general). Br.—R.<sup>3</sup> Of doubtful attribution.
- CYPRUS, ISLE OF**, (KIPRU, ADAASI, KIPRI, CIPRI, CIPRO) (A.):—*Idatium*, *Marium*, *Paphus*, *Salames*.
- Cypsela* (Ispala, Kipsela). Br.—R.<sup>3</sup>
- CYRENAICA** (A.):—*Arsinoe*, *Automala*, *Darce*, *Cyrene*, *Eneaspheira*, *Libra*, *Phycus*, *Ptolemais*.
- Cyrenaica* (in general). S.—R.<sup>4</sup> Br.—C.—R.<sup>1</sup>
- Cyrene* (Curin). G.—C.—R.<sup>6</sup> S.—C.—R.<sup>8</sup> Br.—C.—R.<sup>4</sup> The coins of this town are numerous.
- CYRRHESTICA** (A.):—*Cyrrhus*, *Theropis*.
- Cyrrhus* (Korus). Br.—R.<sup>3</sup> These coins bear portraits of some of the Syrian kings.
- Cytnus* (Thermia). Br.—R.<sup>6</sup>
- Cyzicus* (the Isle Artaki, the town Artakioy). G.—R.<sup>4</sup> R.<sup>8</sup> El.—R.<sup>3</sup> S.—R.<sup>4</sup> R.<sup>8</sup> Br.—C.—R.<sup>4</sup>

## D.

- Daldis*. Br.—R.<sup>4</sup> R.<sup>8</sup>
- Damascus* (Chiam Damieh, Damasco). Br.—R.<sup>4</sup> R.<sup>8</sup> Some of these coins bear the heads of Cleopatra, Arctas, and M. Antoninus.
- Damastium*. S.—R.<sup>8</sup> Br.—R.<sup>2</sup>
- Daorsi*. Br.—R.<sup>8</sup>



*Dardanus* (Burnu Punta du Barbicieri).  
S.—R.<sup>7</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

DECAPOLIS (A.) :—*Philadelphia*.

*Decelia*. Br.—R.<sup>8</sup>

*Dellum* (Dells). S.—R.<sup>8</sup> Br.—R.<sup>8</sup>

*Delphi* (Castri, or Castro). S.—R.<sup>4</sup> R.<sup>8</sup>  
Br.—R.<sup>4</sup> R.<sup>7</sup>

*Delus* (Istille, Stile). S.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Demetriás* (Yene Scichere, Volo). S.—  
R.<sup>9</sup> Some pieces, which are of Cius,  
in Bithynia, were attributed to this  
town.

*Demetriás* (in Phoenice). Br.—R.<sup>4</sup> These  
were attributed to Demetrias Sacia,  
in Thessaly.

*Demetriás Sacia*. The pieces which were  
attributed to this town are now classed  
with those of Demetrias, in Phoe-  
nicia.

*Dia*. Br.—R.<sup>6</sup>

*Dicaea* or *Dicæopolis* (Yakbeh). S.—  
R.<sup>8</sup> Br.—R.<sup>8</sup> The known silver  
piece was wrongly attributed by  
Vellerin to the island of Icaria.

*Dionysiopolis* (in Moesia). Br.—R.<sup>6</sup>

*Dionysopolis* (in Phrygia). Br.—R.<sup>7</sup>

*Dioshieron*. Br.—R.<sup>6</sup>

*Dioscurias* (Iscuriah). Br.—R.<sup>4</sup>

*Docimeum* (Kara Chiehere). Br.—R.<sup>4</sup>  
R.<sup>5</sup>

*Dora* (Tartura). Br.—R.<sup>4</sup> R.<sup>7</sup> Some  
bear the name of Tryphon, king of  
Syria.

*Dyrrhachium* (Durazzo). S.—C.—R.<sup>7</sup>  
Br.—C.—R.<sup>5</sup>

*Dysceladus* (Islands near to Illyricum).  
The piece attributed to this town has  
been restored to Asculum, in Apulia.

## E.

*Elaea* (Ialea). S.—R.<sup>7</sup> Br.—R.<sup>3</sup> R.<sup>7</sup>

*Elatea* (Eleuta). Br.—R.<sup>6</sup>

*Elatia*. Br.—R.<sup>8</sup>

*Eleusa*, afterwards *Sebaste* (La Picola,  
Isola de Curcio). With the name of  
*Eleusa*: Br.—R.<sup>4</sup> R.<sup>6</sup> With the name  
of *Sebaste*: Br.—R.<sup>6</sup> R.<sup>7</sup> Some of  
these bear the head of Antiochus VI.,  
king of Commagene and of Iotape.

*Eleus* (Eles Burun). S.—R.<sup>8</sup> Br.—R.<sup>8</sup>

*Eleuthernae*. S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>3</sup>

*Ethenestae*. The piece attributed to this  
people do not belong to them.

*Elis* (in general). S.—R.<sup>3</sup> R.<sup>8</sup> Br.—

R.<sup>4</sup> The pieces of Elis were formerly  
attributed to Faleria in Etruria.

ELIS (G.) :—*Eurydicium*, *Shea*, *Pylus*.

*Elyrus*. S.—R.<sup>4</sup> Br.—R.<sup>4</sup>

*Encheliæ* or *Enchellii*. S.—R.<sup>8</sup>

*Enesaphira*. S.—R.<sup>8</sup>

*Enna* (Castro Giovani). Municipium.

S.—R.<sup>8</sup> Br.—R.<sup>4</sup> There are some  
coins of this town with Latin legends.

*Entella* (Antella, or Rocca di Antella).  
S.—R.<sup>6</sup> Br.—R.<sup>2</sup> R.<sup>6</sup>

*Ephesus* (Ayasuluk Efese). G.—R.<sup>8</sup> S.

—R.<sup>1</sup> R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>6</sup> The coins  
of this town are numerous. Upon

some are seen the heads of several  
distinguished Greeks. Alliances are  
found with many towns of Asia, with  
Perinthus in Thrace, and with Alex-  
andria, in Egypt.

*Epictetus*. Br.—R.<sup>2</sup> R.<sup>4</sup>

*Epidaurus* (Pedauro Napoli di Malvasia).  
Achaian league. S.—R.<sup>8</sup> Br.—R.<sup>8</sup>  
R.<sup>4</sup>

*Epiphanea* (Hamah). Br.—R.<sup>6</sup> R.<sup>8</sup>

*Epirotæ* (in general). S.—R.<sup>2</sup> R.<sup>6</sup> Br.  
R.<sup>1</sup> R.<sup>4</sup>

EPIRUS (G.) :—*Ambracia*, *Buthrotum*,  
*Cassope*, *Damastium*, *Ilorreum*,  
*Molossi*, *Molossi Callopaæ*, *Nicopolis*,  
*Cricus*, *Pandoric*, *Phoenice*.

*Erbesus*. Br.—R.<sup>6</sup>

*Eressus* (Eresso). S.—R.<sup>6</sup> Br.—R.<sup>2</sup> R.<sup>6</sup>

*Eretria*. S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>6</sup>

*Eriza*. Br.—R.<sup>8</sup>

*Erythrae* (Eritra, in Ionia). G.—R.<sup>8</sup>  
S.—R.<sup>1</sup> R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Erythrae* (in Boetia). S.—R.<sup>4</sup> R.<sup>7</sup>

*Eryz* (Monte di San Guiliano, or di  
Trapani). S.—R.<sup>5</sup> R.<sup>8</sup> Br.—R.<sup>4</sup>

*Elenna*. Br.—R.<sup>4</sup>

ETRURIA (I.) :—*Camars*, *Cosnae*, *Fae-  
gulac*, *Faleria*, *Felsuna*, *Graviscac*,  
*Luna*, *Peitheæa*, *Populonia*, *Talamon*,  
*Vientum*, *Viterna*, *Vetulonia*, *Fola-  
terrae*.

THE ISLAND OF EUBOEA (EIRIBOSSA-  
DASSI, NEGROPONTE) (G.) :—*Arte-  
mium Caryatus*, *Cerinthus*, *Chalcis*,  
*Eretria*, *Histiæa*.

*Euboea* (in general). S.—R.<sup>2</sup> R.<sup>4</sup> Br.  
—C.—R.<sup>4</sup>

*Euboea* (Terra Nova). S.—R.<sup>8</sup> The  
piece known to be of this town also

bears the name of Gelas, a sign of alliance.

*Eumenia*. Br.—R.<sup>4</sup> R.<sup>5</sup>

*Euronus*. Br.—R.<sup>6</sup>

*Eurydicea*. Br.—R.<sup>5</sup> These pieces were classed to Eurydicium, in Elidia, but they have been lately restored to Macedon.

*Eurydicium*. The coins attributed to this town have been restored to Eurydicea in Macedon.

*Eusetia*, (afterwards *Caesarea*). With the name of *Eusetia*. Br.—R.<sup>4</sup> With the name of *Caesarea*. Br.—R.<sup>6</sup> With the name of *Eusetia* and *Caesarea*. Br.—R.<sup>4</sup>

*Eta*. Achaian league. Br.—R.<sup>6</sup>

## F.

*Fesulae*. The piece attributed to this town is of *Tiflamon*, in Etruria.

*Faleria*. The coins attributed to this town are now known to be of Elida.

*Fanum* (Fano). The coins attributed to this town belong very probably to Elida.

*Felsuna*. A gold coin of this town has been restored by M. Sestini to *Felia*, in Lucania.

FRENTANI (I.):—*Larinum*.

*Frentani* (in general). Br.—R.<sup>6</sup> Oscan legends. They have been falsely attributed to Pentri, in Samnium.

## G.

GALILEA (A.):—*Acc*, *Carthaea*, *Ceac*, *Coreia*, *Ceac*, *Ophoris*, *Tiberias*, *Galaria* (Gagliano). S.—R.<sup>6</sup>

GALLATIA (A.):—*Pessinus*, *Sebaste*, *Trocmi*.

*Gambrium*. Br.—R.<sup>4</sup>

*Gargara* (Ine Kioy). S.—R.<sup>7</sup> Br.—R.<sup>1</sup>

*Gaulos* (Gozzo). Br.—C.—R.<sup>3</sup> Greek and Phoenician legends.

*Gaza* (Gazza, Guza). Br.—R.<sup>4</sup>

*Gaziura* (Azurnis). Br.—R.<sup>6</sup>

*Gelas* (near Terra Nova). G.—R.<sup>5</sup> S.—C.—R.<sup>6</sup> Br.—C.—R.<sup>6</sup> The coins of this town are numerous; some have just been discovered which bear the name of Euboea. A sign of alliance between these two towns.

*Gergithus* (Gergiti). Br.—R.<sup>6</sup>

*Germanicopolis*. Br.—R.<sup>6</sup> Of doubtful attribution. The piece produced may perhaps belong to Germanicopolis, in Paphlagonia.

*Germe Hiera Germe*. Br.—R.<sup>2</sup> R.<sup>6</sup>

*Gordus Julia* (Gordu). Br.—R.<sup>5</sup>

*Gorgippia*. S.—R.<sup>6</sup> [Br.—R.<sup>6</sup>

*Gomphi* (Stagi Kalem Pascia). Br.—R.<sup>7</sup>

*Gortyna* (Kortina). G.—R.<sup>3</sup> S.—R.<sup>3</sup> R.<sup>5</sup> C.—R.<sup>2</sup>

*Graia Gallipolis* (Gallipoli). Br.—R.<sup>4</sup>

*Gravisciae*. The coins attributed to this town are now regarded as doubtful.

*Grumentum* (Armento). Br.—R.<sup>6</sup> The piece known is said by M. Sestini to belong to Grunum, in Apulia.

*Grunum* (Gruma). M. Sestini attributes to this town the piece classed to Grumentum, in Lucania.

*Gyarus Fura*. Br.—R.<sup>5</sup>

*Gyrton* (Tacibolicati). Br.—R.<sup>4</sup>

## H.

*Hadria* (Atri). Br.—R.<sup>3</sup> R.<sup>6</sup> Latin legends. One of the pieces that is known to be of this town bears also the name of Asculum, in Picenum.

*Hadriani* (Edrene). Br.—R.<sup>4</sup> One coin also bears the name of Nicene, in Bithynia.

*Hadrianopolis* (Boli). Br.—R.<sup>6</sup>

*Hadrianopolis* (Edrene). Br.—R.<sup>6</sup> Some of these coins also bear the name of Nicopolis, in Moesia Inferior, a sign of alliance between these two towns.

*Hadrianotherae*. Br.—R.<sup>6</sup>

*Hadrumetum* (Herakla). Br.—R.<sup>5</sup> Latin legend.

*Halicarnassus* (Bodrun, Bodroni, San Pedro). S.—R.<sup>7</sup> Br.—R.<sup>6</sup>

*Halonessus* (Pelagnisi, island near Thes-saly). Br.—R.<sup>6</sup>

*Hamazia*. Br.—R.<sup>5</sup> Of doubtful attribution.

*Harpasa* (Arpache Kalesse). Br.—R.<sup>6</sup>

*Helena* or *Oranae* (Macronisi, islands near Attica). Br.—R.<sup>6</sup> Of doubtful attribution.

HEGKITANA (Af.): *Carthage*, *Hippo Sibe*.

*Hephaestia Urbs Lemnia* (Paleopoli). Br.—R.<sup>4</sup> R.<sup>6</sup>

*Heraclea in Lucania* (Policoro). G.—

- R.<sup>6</sup> R.<sup>6</sup> S.—C.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup>  
The coins of this town are numerous. Some bear the name of Metapontum, which proves an alliance between these two towns.
- Heraclea in Bithynia* (Rachia, Elegri, Ereyli, Penderaski). S.—R.<sup>4</sup> R.<sup>8</sup>  
—Br.—R.<sup>4</sup> R.<sup>6</sup>
- Heraclea in Thessaly* (Trachin). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>
- Heraclea in Ionia*. S.—R.<sup>4</sup>—Br.—R.<sup>3</sup> R.<sup>5</sup> The silver coins are doubtful.
- Heraclea in Sicily* (Capo Bianca). S.—R.<sup>4</sup> R.<sup>7</sup> These pieces also bear the name of Cephaloedium and the cities of that town.
- Heraclea in Acarnania*. S.—R.<sup>3</sup> R.<sup>7</sup> Br.—C.—R.<sup>4</sup>
- Heraclea in Caria*. Br.—R.<sup>6</sup> Of doubtful attribution.
- Heraclea Sintica in Macedonia*. S.—R.<sup>2</sup> R.<sup>5</sup> These pieces were formerly attributed to Camarina, in Sicily. Some other pieces attributed to this town have been restored to Heraclea in Bithynia, and to Heraclea in Ionia.
- Heracleum*. Br.—R.<sup>6</sup> R.<sup>6</sup> These pieces were struck in Pontus.
- Herapytna* (Ierapieta Girapetra). S.—R.<sup>5</sup> Br.—R.<sup>4</sup> R.<sup>6</sup>
- Hermione* (Kastii). Achaian league. Br. R.<sup>6</sup>
- Hermocapelia*. Br.—R.<sup>4</sup>
- Hermopolis*. Br.—R.<sup>6</sup>
- Hierapolis* (Pambuk, Kalessi). Br.—R.<sup>2</sup> R.<sup>4</sup> The coins of this town are very numerous. Some bear the name of Ephesus in Ionia, and of Sardes in Lydia.
- Hieropolis in Cilicia*. Br.—R.<sup>5</sup> R.<sup>7</sup> Some of these coins bear the head of Antiochus VI. The pieces bearing the name of Castabala, attributed to this town, have been restored to the town of that name in Cappadocia.
- Hieropolis in Cyrrhestica* (Membrik Bam-buk). Br.—R.<sup>4</sup> R.<sup>6</sup> Some of these pieces bear the heads and names of Antiochus IV., and Alexander I., kings of Syria.
- Himera*, afterwards *Thermae* (Termini). With the name of *Himera*:—S. R.<sup>3</sup> R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>4</sup> With the name of *Thermae*:—S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>5</sup>
- Hippo Sibera* (Bizerta). Br.—R.<sup>7</sup> Latin legend.
- Hipponium*, afterwards *Valentia* (Monteleone). With the name of *Hipponium*:—Br.—R.<sup>5</sup> R.<sup>4</sup> With the name of *Valencia*:—Br.—C.—R.<sup>2</sup> Latin legends.
- Histiæa* (Orio). S.—C.—R.<sup>6</sup> Br.—R.<sup>3</sup>
- Homolium*. S.—R.<sup>8</sup> Br.—R.<sup>8</sup>
- Horreum*. Br.—R.<sup>4</sup>
- Hybla Magna* (Paterno). Br.—R.<sup>4</sup>
- Hycoara* (Maccari). Br.—R.<sup>4</sup> Of doubtful attribution.
- Hydrela* (Denisi). Br.—R.<sup>8</sup>
- Hydruntum* (Otranto). Br.—R.<sup>8</sup>
- Hyla*. Br.—R.<sup>8</sup>
- Hyppæpa* (Pyrgæ, Birge). Br.—R.<sup>4</sup>
- Hyrkania*. Br.—R.<sup>4</sup>
- Hyrgalea*. Br.—R.<sup>7</sup>
- Hyryna*. S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>8</sup> This town was formerly classed in Apulia.
- Hyrtacus* or *Hyrtacinus*. S.—R.<sup>5</sup>

## I.

- Iacta* (Jato, or S. Cosmano). Br.—R.<sup>6</sup>
- Iasus* (Askein Kalessi). Br.—R.<sup>4</sup>
- Icaria* (Naharia). Br.—R.<sup>6</sup> Doubtful.
- Ioonium* (Kunyah, Konzet, Cogni). Br. R.<sup>5</sup>
- Idalium* (Dalin). Neither the metal nor the rarity of these pieces, which are doubtful, are known.
- Iguvium* (Gubbio). Br.—R.<sup>8</sup> Etruscan legends.
- Ilium* (Bunar Bachi). S.—R.<sup>4</sup> R.<sup>7</sup> Br. R.<sup>3</sup> R.<sup>6</sup>
- Ilva* (an island on the Elbe). The piece attributed to this island by Lauzi is of *Tuder*, in Umbria.
- Imbrus*. Br.—R.<sup>6</sup> Of doubtful attribution.
- Imbrus* (Lambro, island near to Thrace). Br.—R.<sup>6</sup> One piece attributed to this island is of Imbrus, in Caria.
- ILLYRICUM (G.):—*Alleta*, *Amantia*, *Apollonia*, *Bihidrum*, *Dyllis*, *Daorsi*, *Dyrrachium*, *Enchelies*, *Olympæ*, *Scodra*.
- Ioni* (Pangala). Br.—R.<sup>3</sup> R.<sup>4</sup>
- IONIA (A.):—*Apollonia*, *Cadme*, *Cla-*

*nomene, Obolophon, Ephesus, Erythrae, Gambrium, Heraclea, Lebedus, Magnesia, Metropolis, Miletus, Neapolis, Phoea, Phygela, Smyrna, Teos.*

IONIA (ISLANDS NEAR TO) (A.) :—*Chios, Icaria, Patmos, Samos.*

*Ios* (Nio). Br.—R.<sup>4</sup>

*Ipsus*. Br.—R.<sup>5</sup>

*Ioppe* (Jaffa, Giaffa). Br.—R.<sup>5</sup>

*Irene*. S.—R.<sup>4</sup> Br.—R.<sup>4</sup>

*Irenopolis*. Br.—R.<sup>6</sup> From Domitian to Gallienus. On some of these pieces is the name of Zephyrium, in Cilicia, a sign of alliance.

*Irrhesia* (Islands near Thessaly). Br.—R.<sup>5</sup>

ISAURIA (A.) :—*Olaudiopolis, Lalassis. Issa* (Lyssa. Island near to Illyricum). Br.—R.<sup>7</sup>

*Ismene*. Br.—R.<sup>6</sup>

*Isindus*. Br.—R.<sup>3</sup> R.<sup>5</sup>

*Istrus* (Kargolik, Silistria). S.—R.<sup>1</sup> R.<sup>4</sup> Br.—R.<sup>6</sup> The gold pieces of this town that have been published are false.

ITALY (UPPER) :—*Aquileia, Ravenna, and Ticinum.*

*Itanus*. S.—R.<sup>4</sup>

*Ithaca* (Tiaki). Br.—R.<sup>5</sup>

## J.

JUDAEA (A.) :—*Agrippias, Ascalon, Gaza.*

*Juliiopolis* (Bey—Bazar). Br.—R.<sup>5</sup>

*Julis Ceae*. Br.—R.<sup>5</sup>

## L.

*Lalassis*. S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Lamia* (Demochi?). S.—R.<sup>3</sup> Br.—R.<sup>4</sup>

*Lampa* vel *Lappa*. S.—R.<sup>4</sup> Br.—R.<sup>4</sup>

*Lampsacus* (Lupseki, Lamsaki). G.—R.<sup>6</sup> S.—R.<sup>3</sup> R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

*Laodice* (Eski Hysar), in *Phrygia*. S.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup> The coins of this island are numerous.

*Laodicea* (Ladik), in *Pontus*. Br.—R.<sup>7</sup>

*Laodicea* (Latakia, Latakia), in *Seleucis*. S.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup>

*Lapithae*. S.—R.<sup>7</sup> Br.—R.<sup>6</sup>

*Larinum* (Larino). Br.—R.<sup>4</sup> R.<sup>6</sup> Oscan legends.

*Larissa Cremaste*. Br.—R.<sup>5</sup>

*Larissa* (Chizar), in *Seleucis*. Br.—R.<sup>6</sup>

*Larissa* (Larisa), in *Thessaly*. S.—C.—R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>7</sup>

*Larymna*. The piece attributed to this town belongs to Salamis, an island near to Attica.

*Lasos*. Br.—R.<sup>5</sup>

LATIUM (L.) :—*Alba, Aquinum, Aricia, Ostra, Marubium, Minturnae, Palacium, Signia, Tusculum, Veliternum, Verulae, Vescia.*

*Laea* (Islands near to Cyrenaica). Br.—R.<sup>5</sup>

*Lebedus*. G.—R.<sup>5</sup> S.—R.<sup>7</sup> Br.—R.<sup>5</sup> R.<sup>5</sup>

LEMNUS (LEMNOS), (A.) :—*Hephaestia, Myrhina, Samothrace, Thasus.*

*Leontini* (Lentini). S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>1</sup> R.<sup>5</sup>

*Lete*. S.—R.<sup>4</sup> R.<sup>5</sup> These pieces were formerly attributed to the Isle of Lesbos. Most of them have rather coarse types.

*Leuca*. The piece attributed to this town belongs to Vella, in Lucania.

*Leucas* vel *Leucadia* (Leucadia, or Santa-Maura), in *Acarnania*. S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

*Leucas* (in Cnlosyria). Br.—R.<sup>6</sup>

LIBURNIA (G.) :—*Alcona.*

*Lilybaeum* (Marsalla). Br.—C.—R.<sup>5</sup>

*Limyra*. S.—R.<sup>5</sup>

*Lipara* (Lipari). Br.—C.—R.<sup>6</sup> There are believed to be some gold pieces.

*Lissus*. Br.—R.<sup>7</sup>

*Locri*. S.—R.<sup>3</sup> R.<sup>4</sup> Br.—R.<sup>3</sup> The piece with the letter A, and the type of Pegasus, may be of *Lucas*, in *Acarnania*.

*Locri Epizephyrii* (Motta di Burzani). S.—C.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup> A gold piece published by Magnan is probably false.

*Locri incerti*. S.—R.<sup>3</sup> Br.—R.<sup>3</sup> R.<sup>4</sup> It is probable that these pieces belong to *Locri*, in *Bruttium*.

LOCRES (L.) :—*Amphissa, Asia?, Locri, Locri Epionemidii, Locri Opuntii, Locri Epionemidii Opuntii, Thronium.*

*Locri Opuntii Epionemidii*. Br.—R.<sup>6</sup>

*Locri Epionemidii*. S.—R.<sup>3</sup> R.<sup>5</sup>

*Locri Opuntii*. S.—R.<sup>3</sup> R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

*Longone*. The pieces published are falsely attributed to this town.

*Lopadusa* (Lampadusa). Br.—R.<sup>5</sup>

LUCANIA (L.) :—*Atinum, Buzantium, Cossignas, Grumentum, Heraclea,*

*Laus, Metapontum, Palinurus, Possidonia, Siris, Sybaris, Velia, Uracentum.*

*Lucani* (in general). Br.—R.<sup>4</sup>

*Luceria* (Lucera). Br.—R.<sup>2</sup> R.<sup>4</sup> Latin legends.

*Luna*. A piece attributed to this town is now ascertained to be of *Populonia*, in Etruria.

*Lybia* (in general). S.—R.<sup>5</sup> R.<sup>8</sup> Sestini states that these pieces do not belong to the whole of Lybia, but to a certain tribe bearing the name.

**LYCIA**:—*Apollonia, Araxa, Orydallus, Oragus, Oyanaea, Oydna, Limyra, Massicytes, Myra, Olympus, Patara, Phaselis, Podalis, Rhodia, Tlos, Trabala, Xantus.*

**LYCAONIA** (A.):—*Iconium.*

*Lycania* (in general). Br.—R.<sup>6</sup> With the head of Antiochus VI., king of Commagene.

**LYDIA** (A.):—*Acrasus, Aninesum, Anolus, Apollonis, Apollonohieron, Asia, Attalia, Aureliopolis, Bagae, Blaundos, Briula, Oxystriani, Olibiani, Daldis, Dioshieron, Gordus Julia, Hermocapelia, Hermupolis, Hierocaesarea, Hypaepa, Hyrcanea, Maeonia, Magnesia, Mastavra, Mossina, Mostene, Nacrasa, Pactolei, Philadelphia, Saetioni, Sardes, Silandus, Tabala, Temero, Shryae, Thyatira, Thyessus, Tmolus, Tomarena, Tralles, Seleucia.*

*Lydia* (in general). One piece of the town of Blaundos bears this inscription, KOINON ΠΡΩΤΑΙΩ.

*Lysias*. Br.—R.<sup>7</sup> Some bear the name of Apollonia, in Pisidia.

*Lysimachia*? (in Aetolia). S.—R.<sup>4</sup>

*Lysimachia* (Hexamili). S.—R.<sup>2</sup> R.<sup>4</sup> Br.—R.<sup>3</sup> R.<sup>5</sup>

*Lytus*. S.—R.<sup>8</sup> R.<sup>4</sup> Br.—R.<sup>3</sup>

## M.

**MACEDONIA** (G.):—*Acanthus, Aegae, Aenia, Amphaxus, Amphipolis, Aphytis, Apollonia, Berga, Berhaea, Bisaltia, Bottiaera, Oessandrea, Cassera, Chalcia, Eurydicea, Heraclea, Lete, Mende, Neupolis, Oreskia, Olynthus, Orestae, Orthagoria, Ossa, Pella, Phila, Philippi, Pydna, Pythium,*

*Soione, Sootussa, Stobi, Terone, Thessalonica, Tractium, Tyrissa, Uranopolis.*

*Macedonia* (in general). S.—C.—R.<sup>4</sup> Br.—C.—R.<sup>2</sup> Roman autonomous: S.—R.<sup>2</sup> R.<sup>8</sup> Br.—C.—R.<sup>2</sup>. Of the four Provinces, 1st Province. S.—R.<sup>1</sup>, 2nd Province, S.—R.<sup>7</sup> Br.—R.<sup>2</sup>, 3rd Province, unknown. 4th Province, Br.—R.<sup>7</sup>. This money was coined after it had become a Roman province. Some of these pieces have bilingual legends, Greek and Latin. Those of all the four provinces of Macedonia are of the same period.

*Macella* (Monte Busamara). Br.—R.<sup>9</sup> Of doubtful attribution.

*Maeonia*. Br.—R.<sup>3</sup> R.<sup>4</sup>

*Magnesia, in Thessaly* (San Giorgio). The pieces attributed to this town probably belong to *Magnesia*, in Ionia.

*Magnesia* (Aidin Ghiausel Hyssar), in Ionia. S.—R.<sup>4</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Magnesia ad Sipylum* (Manassie), in Lydia. Br.—R.<sup>3</sup> R.<sup>5</sup> On some of these, bearing the name of M. T. Cicero, is the figure of a head, which some say, is that of the orator.

*Magydus*. Br.—R.<sup>5</sup>

*Malienses Populus*. S.—R.<sup>3</sup> Br.—R.<sup>5</sup>

*Mallus* (Mallo). S.—R.<sup>7</sup> Br.—R.<sup>7</sup>

**MAMERTIUM** (I.):—*Medama, Nuceria, Pandosia, Peripolium, Pitamata, Petelia, Rhegium, Temesa, Terina.*

*Mantineia Antigonia*. Achaian league. Br.—R.<sup>7</sup>

*Marathus*. Br.—R.<sup>1</sup> R.<sup>4</sup> Phoenician legend.

*Marcianopolis*. Br.—R.<sup>6</sup>

*Marium*. S.—R.<sup>6</sup>

**MARMARICA** (A.) [See PETRA].

*Maronea* (Marulia, Maronia, Marogna). S.—C.—R.<sup>7</sup> Br.—

*Marubium*. Br.—R.<sup>6</sup> Latin legends.

**MARRUCCINI** (I.):—*Teate.*

*Massicytes*. S.—R.<sup>3</sup> R.<sup>6</sup> Br.—R.<sup>4</sup>

*Mastaura* (Tiria). Br.—R.<sup>7</sup>

*Mastia*. Br.—R.<sup>6</sup> Of doubtful attribution. They bear the name of Rome.

*Mazara*. S.—R.<sup>4</sup> Punic legends.

*Medama vel Mesma* (Mesima). Br.—R.<sup>8</sup>

*Medeon vel Modeon*. S.—R.<sup>7</sup>

*Medmasa*. S.—R.<sup>7</sup>

*Megalopolis* (Sinano). Achaian league.

*Megara* (Megra, Megara). S.—R.<sup>6</sup> Br.—C.—R.<sup>6</sup>

*Megara* (Monte Ibla). Br.—R.<sup>3</sup> Some pieces of this town bear the name of Leontini, and some that of Hybla Megara.

*Megarum*. Br.—R.<sup>3</sup>

*Melos* (Melisario). S.—R.<sup>3</sup>

*Melita* (Malta). Br.—C.—R.<sup>4</sup>

*Melos* (Deyrmen—Adassi, Milo). S.—R.<sup>6</sup> R.<sup>5</sup> Br.—C.—R.<sup>6</sup>

*Menaenum* (Mines). Br.—R.<sup>2</sup> R.<sup>4</sup>

*Mende* (Calandra). S.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Mengairate*. Br.—R.<sup>5</sup> Oscan legends.

*Merinum* (S. Maria di Merino). The pieces classed to *Merusium*, in Sicily, should be attributed to this town, according to M. Sestini.

*Merusium*. S.—R.<sup>3</sup>

*Mesembria* (Misevria, Misimbria). S.—R.<sup>3</sup> Br.—R.<sup>4</sup>

MESSENIA (C.) :—*Amphea*, *Colone*, *Corone*, *Pylus*, *Thuria*.

*Messeni* (in general). Achaian leaguc. S.—R.<sup>4</sup> R.<sup>3</sup> Br.—C.—R.<sup>4</sup>

*Metapontum* (Torre di Mare). G.—R.<sup>3</sup> S.—C.—R.<sup>6</sup> Br.—R.<sup>2</sup> R.<sup>6</sup> The pieces of this town are numerous. Some have been recently discovered which bear the name of Heraclea, in Lucania, a sign of alliance.

*Methana* (Metana). Br.—R.<sup>6</sup>

*Methymna*. S.—R.<sup>6</sup> R.<sup>7</sup> Br.—R.<sup>2</sup> R.<sup>4</sup>

*Metropolis*? in *Actolia*. Br.—R.<sup>6</sup>

*Metropolis* (Mascouri), in *Thessaly*. Br.—R.<sup>3</sup> Of doubtful attribution.

*Metropolis* (Tirch), in *Phrygia*. Br.—R.<sup>4</sup>

*Metropolis* (Turbali), in *Ionia*. Br.—R.<sup>3</sup> Doubtful.

*Metroum*. Br.—R.<sup>3</sup> Of doubtful attribution.

*Miletopolis* (Melte). Br.—R.<sup>3</sup>

*Miletus* (Balat, Palaisca, Milet). S.—R.<sup>2</sup> R.<sup>4</sup> Br.—C.—R.<sup>4</sup> These coins are numerous.

*Milyas*. S.—R.<sup>6</sup>

*Mimyas Populus*. Br.—R.<sup>3</sup>

*Minturnae*. S.—R.<sup>3</sup> Oscan legends. The money attributed to this town bears also the name of Vescia, in Latium.

*Mitelenae* (Midilli Castro). S.—R.<sup>6</sup> R.<sup>7</sup> Br.—C.—R.<sup>6</sup> Some of these pieces bear the heads of celebrated Greeks.

On some are seen the names of Ephesus, in Ionia, of Pergamus, in Mysia, and of Smyrna, in Ionia; a sign of alliance with those towns.

MOESIA INFERIOR (A). *Callatia*, *Dionysopolis*, *Istrum*, *Marcianopolis*, *Nicopolis ad Istrum*, *Ioni*.

*Molossi*. Br.—R.<sup>3</sup>

*Molossi Cassopaesi*. Br.—R.<sup>6</sup>

*Mopsium*. Br.—R.<sup>3</sup> A silver piece, attributed to this town, is allotted by M. Pellerin to Mende, in Macedonia.

*Mopsus*, *Mopsuestia* (Mepis). Br.—R.<sup>3</sup> R.<sup>7</sup> Some of these bear the head of Antiochus IV., king of Commagene.

*Mordiaecum Appollonia*. Br.—R.<sup>6</sup>, in Pisidia. Some of these pieces also bear the name of Lysias, in Phrygia, and of Perga, in Pamphylia, a sign of alliance.

*Morgantia* (Murgo). S.—R.<sup>3</sup> Br.—R.<sup>3</sup> R.<sup>5</sup> Greek and Punic legends.

*Mostene*. Br.—R.<sup>7</sup>

*Massina vel Massinus*. Br.—R.<sup>4</sup>

*Motyia*. S.—R.<sup>6</sup> R.<sup>3</sup>

*Mycalessus*. S.—R.<sup>3</sup>

*Myconus* (Miconi). S.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Mylasa* (Meless, Mylasi, Marmoro). Br.—R.<sup>4</sup>

*Myndus* (Menteche, Mimdes). S.—R.<sup>7</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

*Myra* (Mira). Br.—R.<sup>7</sup>

MYSIA (A.) :—*Abbaesi*—*Mysi*, *Adramyttium*, *Antandrus*, *Apollonia*, *Assus*, *Astyra*, *Atarneae*, *Oisthene*, *Oyzicus*, *Gargara*, *Gergithus*, *Germe*, *Hiera*—*Germe*, *Lampsacus*, *Miletopolis*, *Parium*, *Pergamus*, *Perperone*, *Pionia*, *Pitane*, *Poemaneni*, *Poroselene*, *Priapus*.

*Myrhina*, in *Lemnus* (Palia Castro). Br.—R.<sup>3</sup>

*Myrhina*, in *Aeolia*. S.—R.<sup>3</sup> R.<sup>4</sup>

N.

*Nacolea*. Br.—R.<sup>3</sup>

*Nacona*. Br.—R.<sup>6</sup>

*Nacrasa*. Br.—R.<sup>4</sup>

*Nagidus*. S.—R.<sup>4</sup> R.<sup>3</sup> Br. R.<sup>3</sup> The piece in bronze is doubtful.

*Naupactus* (Lepanto). S.—R.<sup>2</sup> Br.—R.<sup>4</sup>

*Naxus* (Schiso). S.—R.<sup>2</sup> R.<sup>6</sup>

*Naxos* (Naxia). S.—R.<sup>6</sup> Br.—R.<sup>3</sup>  
*Nax.* The coins attributed to this island have been restored to Neontichos, in Aeolia.

*Neandria*. Br.—R.<sup>7</sup>

*Neapolis* (La Cavalla), in Macedonia. S.—C.—R.<sup>6</sup> Br.—R.<sup>3</sup> The bronze pieces are by some considered to belong to Neapolis, in Ionia.

*Neapolis* (Polignano). Br.—R.<sup>8</sup>

*Neapolis* (Caria). The pieces attributed to this town belong to Neapolis, in Ionia.

*Neapolis* (Kuche Adassi Neapoli Scalanuova), in Ionia. Br.—R.<sup>1</sup> The brass coins attributed to Neapolis, in Macedonia, belong to this town.

*Neapolis* (Naples). [See PARNENORX.]

*Nestum* (Noto). Br.—R.<sup>8</sup> Of doubtful attribution. There are some of these coins bearing also the name Hadrianopolis, in Thrace, a sign of alliance.

*Neocaesarea* (Niksar, Nixaria). Br.—R.<sup>8</sup>

*Nephele* (Nephelidda). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Neontichos*. Br.—R.<sup>6</sup>

*Nicaea* (Isnik). Br.—R.<sup>3</sup> R.<sup>6</sup>

*Nicomedia* (Isnid, Isnimid, Nicomedia). Br.—R.<sup>2</sup>

*Nicopolis* (Proresa Vecchia). Br.—R.<sup>6</sup>

*Nicopolis ad Istrum* (Niebul, Nighebol). Br.—R.<sup>6</sup>

*Nisaeu*. The piece attributed to this town ought to be restored to Nysia, in Caria.

*Nisayros* (Nisaro, Nicero). S.—R.<sup>8</sup> Br.—R.<sup>4</sup>

*Nola* (Nola). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Nuceria* (Nocera). Br.—R.<sup>6</sup>

*Nuceria Altaferna* (Nocera dei Pagani). S.—R.<sup>6</sup> Br.—R.<sup>2</sup> R.<sup>6</sup> Greek and Oscan legends.

*Nysa* (Nazely, Nozly). S.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup>

*Nysa*. Br.—R.<sup>8</sup>

## O.

*Odessus* (Varna). S.—R.<sup>8</sup> Br.—R.<sup>6</sup>

*Odrysi* (Hedrine) S.—R.<sup>6</sup> Br.—R.<sup>6</sup>  
 The Odrysians were a considerable people among the Thracians. The silver coinage is of doubtful attribution.

*Oeniandos Epiphanea*. Br.—R.<sup>6</sup>

*Oeniadae*. Br.—C.—R.<sup>4</sup>

*Oetaei*. S.—R.<sup>8</sup> Br.—R.<sup>5</sup>

*Olbia*, *Olbiopolis* (Stromboli). S.—R.<sup>8</sup> Br.—R.<sup>4</sup> R.<sup>8</sup> The autonomous money of this town, though considered rare, is of great variety.

*Olus*. S.—R.<sup>7</sup> Br.—R.<sup>5</sup>

*Olympe*. Br.—R.<sup>8</sup> Of doubtful attribution.

*Olympus* (Porto Venetico). S.—R.<sup>6</sup>

*Olynthus*. (Ayo Mama). S.—R.<sup>8</sup> Br.—R.<sup>8</sup>

*Ophrynium*. S.—R.<sup>6</sup> Br.—R.<sup>5</sup>

*Orra* (Uria). Br.—R.<sup>2</sup> R.<sup>4</sup> Latin and Greek legends. The situation of this town is considered uncertain. M. Sestini has classed it among those of Calabria.

*Orchomenus* (Skripu). S.—R.<sup>4</sup> Br.—R.<sup>5</sup>

*Orestae*. S.—R.<sup>4</sup> R.<sup>8</sup> These pieces are of the same nature as those of Olynthus.

*Oricus*. Br.—R.<sup>6</sup>

*Oroanda*. Br.—R.<sup>6</sup> Of doubtful attribution.

*Orthagoria* (Stavro). S.—R.<sup>8</sup> Br.—R.<sup>4</sup> R.<sup>7</sup>

*Orthosia*. Br.—R.<sup>2</sup> R.<sup>5</sup>

*Orreskia*. S.—R.<sup>4</sup> R.<sup>8</sup> These pieces are probably of Orestae.

*Ossa Disaltarum*. S.—R.<sup>6</sup>

*Othrytae*. Br.—R.<sup>8</sup>

*Otrus*. Br.—R.<sup>7</sup>

## P.

*Pactolei*. Br.—R.

*Paconia* (in general). Br.—R.<sup>6</sup>

PAEONIA :—*Nysa*, *Palacium*. Br.—R.<sup>8</sup> Latin legends.

*Pallantseum* (Tripolizza). Achaian league. Br.—R.<sup>6</sup>

*Palinurus Molpis*. S.—R.<sup>6</sup>

PALMYRENE (A.) :—*Palmyra*.

*Palmyra* (Tadmur). Br.—R.<sup>8</sup>

PAMPHYLIA (A.) :—*Aspendus*, *Attalia*, *Elenna*, *Isindus*, *Magydus*, *Perga*, *Side*, *Silyum*.

*Pandoria* (Anglona). S.—R.<sup>6</sup>

*Pandoria*. S.—R.<sup>2</sup> R.<sup>3</sup>

*Panormus*. (Palermo). Punic pieces, with Phoenician characters : G.—R.<sup>2</sup> R.<sup>3</sup> S.—R.<sup>3</sup> R.<sup>8</sup> Br.—C.—R.<sup>6</sup>  
 Punic pieces, without Phoenician characters : G.—R.<sup>1</sup> R.<sup>3</sup> El.—

- R.<sup>2</sup> S.—R.<sup>1</sup> R.<sup>5</sup> Br.—C.—R.<sup>2</sup>  
 Pieces with Greek and Phoenician characters: S.—R.<sup>5</sup> Greek pieces: S.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup>
- Panticapaeum* (Kertch). G.—R.<sup>5</sup> S.—R.<sup>5</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>5</sup>
- Paphus* (Baffo). S.—R.<sup>5</sup> These pieces bear the name of the king Niocoles.
- PAPHLAGONIA (A.).**—*Aboni, Amastris, Cromna, Mastia, Sebaste, Sesamus, Sinope.*
- Parium* (Klemer, Kamares, Porto-Camera): G.—R.<sup>5</sup> S.—R.<sup>5</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>
- Paros* (Paros Nauosa). S.—R.<sup>5</sup> Br.—R.<sup>4</sup>
- Parthenope Neapolis* (Napoli). G.—R.<sup>5</sup> S.—C.—R.<sup>5</sup> Br.—C.—R.<sup>5</sup>
- PARTHIA (A).** [See TAMBRAX.]
- Passa vel Passia*. Br.—R.<sup>5</sup> Of doubtful attribution.
- Patara* (Patra). S.—R.<sup>7</sup> Br. R.<sup>5</sup>
- Patmos* (Patmos, Palmosa). Br.—R.<sup>5</sup> Of doubtful attribution.
- Patras* (Patra, Patras). Achaian league. S.—R.<sup>4</sup> Br.—R.<sup>3</sup> R.<sup>3</sup>
- Peithesa*. The pieces formerly attributed to this town have been restored to *Veientum*, in Etruria.
- Pelecania*. Br.—R.<sup>4</sup> Of doubtful attribution.
- Pelinna*. S.—R.<sup>5</sup> Br.—R.<sup>7</sup>
- Pella* (Ala Clissa Pella, or Palatisa). Br.—C.—R.<sup>2</sup> The autonomous silver piece attributed to this town appears more probably to be of Pelinna, in Thessaly.
- Pellene*. Achaian league. Br.—R.<sup>4</sup>
- PELOPONNESUS:**—*Achaia, Aegialus, Aegira, Aegium, Carinaea, Oorinthus, Patraea, Pellene, Phlius, Rhypae, Sicyon.*
- Peltae*. Br. R.<sup>5</sup>
- Pentri*. The money attributed to this town belongs to *Frentani*.
- Peparethus* (Piperi, island near Thesaly). Br.—R.<sup>4</sup> R.<sup>5</sup>
- Perga* (Kara Hyssar Tekie Si). S.—R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>4</sup> Some bear the name of Apollonia, in Pisidia, a sign of alliance.
- Pergamus* (Bergam, Pergamo). G.—R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>4</sup> The coins of this town are numerous. Some bear the name of Mytelene, in Lesbos, a sign of alliance between these towns.
- Perinthus* (Ereclia, Erekl). Br.—R.<sup>5</sup> R.<sup>4</sup>
- Perperena*. Br.—R.<sup>5</sup>
- Peripolium Pitana* (Simmana). S.—R.<sup>5</sup>
- Perrhaebia*. S.—R.<sup>5</sup>
- Pessinus* (Ushiache Kioy). Br.—R.<sup>7</sup>
- Petelia* (Strongoli). Br.—R.<sup>5</sup> R.<sup>4</sup>
- Petra*. Br.—R.<sup>5</sup>
- Petra*. Br.—R.<sup>5</sup> Of doubtful attribution.
- Petunt* (Petrulia). Br.—R.<sup>5</sup>
- Phacium*. Br.—R.<sup>5</sup>
- Phaestus*. S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>1</sup> R.<sup>3</sup>
- Phalanna*. S.—R.<sup>5</sup> Br.—R.<sup>4</sup>
- Phalasarna*. S.—R.<sup>4</sup> Br.—R.<sup>5</sup>
- Phanagorea* (Taman). S.—R.<sup>5</sup> Br.—R.<sup>5</sup>
- Pharac vel Pharae*. S.—R.<sup>7</sup> Br.—R.<sup>5</sup> R.<sup>5</sup>
- Pharacodon*. S.—R.<sup>7</sup>
- Pharus* (Liesina, island near to Illyricum). Br.—R.<sup>5</sup>
- Pharnacia*. Br.—R.<sup>5</sup>
- Pharsalus* (Tzatzalze Fersala). S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>4</sup>
- Phaselis* (Fionda). S.—R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>5</sup>
- Pheneas* (Phonia). S.—R.<sup>4</sup> R.<sup>7</sup> Br.—R.<sup>4</sup>
- Pherae*. S.—R.<sup>7</sup> Br.—R.<sup>5</sup> R.<sup>5</sup>
- Phigalea vel Phiatea*. Achaian league. Br.—R.<sup>5</sup>
- Philadelphia* (Ala Chiehere). S.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup> These pieces are doubtful. Some of them bear the name of Smyrna, in Ionia—a sign of alliance.
- Philadelphia* (Amman). Br.—R.<sup>5</sup>
- Philippi* (Fillippi). G.—R.<sup>5</sup> S.—R.<sup>7</sup> Br.—R.<sup>4</sup>
- Phila*. Br.—R.<sup>5</sup>
- Philippopolis* (Filibe). Br.—R.<sup>5</sup>
- Phlius* (Santa Flica). Achaian league. S.—R.<sup>5</sup> Br.—R.<sup>5</sup>
- Philomelium* (Ilgun). Br.—R.<sup>3</sup> R.<sup>4</sup>
- Phistelia* or *Bistelia* (Puteoli?, Pozzuolo). S.—R.<sup>1</sup> R.<sup>5</sup> Oscan legends. These pieces are also attributed to the town of Posidonia.
- Phoea* (Foya, Foggia, Fokia—Vecchia, Le Foglieri). G.—R.<sup>7</sup>—EL.—R.<sup>4</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>
- PHOCIS (G.).**—*Amphicaca, Opyrisus, Delphi, Elatea, Medeon, Tithorea.*
- Phoci* (in general). G.—R.<sup>5</sup> S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>



**PHOENICE (A.)**:—*Berytus, Demetrias, Dora, Marathus, Orthosa, Sidon, Tripolis, Tyrus.*

*Phoenix* (in general). Struck at Tyrus. Br.—R.<sup>6</sup>

*Of the uncertain money of Phoenicia.* S.—R.<sup>6</sup> Br.—C.—R.<sup>6</sup>

*Phoenix vel Phoenixape* (Sopoto). Br.—R.<sup>6</sup>

*Pholegandrus* (Policandro). Br.—R.<sup>6</sup>

*Phycus.* Some pieces were formerly wrongly attributed to this town.

**PHRYGIA (A.)**:—*Acomonia, Aezania, Alia, Amorium, Ancyra, Apamea, Attaea, Attuda, Attusia, Briana, Cadi, Ceretape, Obyra, Oidramus, Colossae, Cotiaeum, Dionysopolis, Docimeum, Epictetus, Eucarpia, Eumenia, Hierapolis, Hyrgalea, Ipus, Laodicea, Lysias, Metropolis, Nacolea, Otrus, Peltae, Philomelium, Prymnessus, Sala, Sebaste, Siblia, Spectorium, Synnaos, Synnada, Themisionium, Tiberiopolis, Trujanopolis, Trimenothyrae.*

**PICENUM**:—*Ancona, Asculum, Hadria.*

*Picentia* (Bicenza). S.—R.<sup>6</sup>

*Pikys* (Yavarino, Navarino). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Pimolisi* (Osmangik). Br.—R.<sup>6</sup>

*Pionia.* Br.—R.

*Pisaurum* (Pessaro). Br.—R.<sup>6</sup> Of this town there are coins with Latin legends, and others with Greek.

**PISIDIA (A.)**:—*Antiochia, Moediaum, Apollonia, Onane, Milyas, Oroanda, Prostanna, Sagalassus, Sandalum, Selge, Termessus.*

*Pitane.* Br.—R.<sup>4</sup>

*Pitum.* Br.—R.<sup>4</sup> Etruscan legends.

*Plarassa.* Br.—R.<sup>4</sup> R.<sup>7</sup> Upon several pieces the name of Amphridosias, in Caria, occurs a sign of alliance between these towns.

*Plataea* (Coela). S.—R.<sup>6</sup>

*Plotinopolis* (Demotica). Br.—R.<sup>6</sup>

*Podalia.* Br.—R.<sup>6</sup>

*Poesa Oaea.* Br.—R.<sup>6</sup>

*Poemaneni.* Br.—R.<sup>6</sup>

*Polyrhenium.* S.—R.<sup>6</sup> R.<sup>6</sup> Br.—R.<sup>6</sup>

**PONTUS (A.)**:—*Amasia, America, Amisus, Cabira, Chalbaeta, Omana, Gasterura, Laodicea, Neocaesarea, Phar-*

*nacia, Pimolicea, Sarbanissa, Sebastopolis.*

*Populonia* (Populonia). G.—R.<sup>6</sup> S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup> Some pieces have Etruscan and Oscan legends; some none at all. This total absence of inscriptions is a peculiarity which is very rare upon ancient coins.

*Porosclene* (Museo Nisi). Br.—R.<sup>4</sup>

*Posidonia*, afterwards *Paestum* (Piest, or Pesto). With the name of *Posidonia*: S.—R.<sup>1</sup> R.<sup>6</sup> Br.—R.<sup>6</sup> Some pieces bear also the name of Sybaris, a sign of alliance. There are some doubtful gold pieces, and others with the legend *Phistius*, or *Phistulis*: S.—R.<sup>1</sup> R.<sup>4</sup>, which may belong to Posidonia, or to a town called Phistelia or Bistelia, in Campania.

*Prianus.* S.—R.<sup>4</sup> Br.—R.<sup>6</sup>

*Potniae.* Br.—R.<sup>6</sup>

*Praesus.* S.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Prinassus*, or *Prenassus.* Br.—R.<sup>4</sup>

*Priapus* (Karaboa). Br.—R.<sup>4</sup> R.<sup>6</sup>

*Proana vel Proerna.* S.—R.<sup>6</sup>

*Proconnesus* (Mermer-Adassi. Marmara, Islands near to Mysia). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Proni Oephalleniac.* Br.—R.<sup>4</sup>

*Prostanna.* Br.—R.<sup>6</sup>

*Prusias ad Olympum* (Brusa). Br.—R.<sup>6</sup>

*Prusias ad Hypium* (Usakubi). Br.—R.<sup>6</sup>

*Prymnessus.* Br.—R.<sup>6</sup> The pieces of king Midas bear the name of this town.

*Ptolemais.* Br.—R.<sup>6</sup>

*Pydna* (Kitro). Br.—R.<sup>1</sup> R.<sup>6</sup>

*Pylos.* The coins formerly attributed to this town belong to Pythopolis, in Bithynia.

*Pyrnus.* Br.—R.

*Pythium.* Br.—R.<sup>6</sup>

*Pythopolis.* The pieces attributed to this town are false.

## R.

*Ravenna* (Ravenna). Br.—R.<sup>1</sup> R.<sup>2</sup> Latin legend.

*Rhaucus.* S.—R.<sup>4</sup> Br.—R.

*Rhegium* (Reggio di Calabria). S.—R.<sup>4</sup> R.<sup>6</sup> Br.—C.—R.<sup>6</sup>

*Rhithymna* (Retimo). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

*Rhodia* (Rhodiopolis). Br.—R.<sup>6</sup>

*Rhodus* (Rhodus, Rodi). G.—R.<sup>8</sup> S.—C.—R.<sup>4</sup> Br.—C.—R.<sup>3</sup> The coins of this island are numerous.

*Rhosus* (Rhosos). Br.—R.<sup>4</sup>

*Rhyppae*. Br.—R.<sup>4</sup> M. Sestini considers that these coins are falsely attributed.

*Rybastini* (Ruva). S.—R.<sup>6</sup> Br.—R.<sup>6</sup>

## S.

*Saerte*. Br.—R.<sup>6</sup> This piece bears the name of Antiochus VI., king of Commagene.

*Saetteni*. Br.—R.<sup>2</sup> B.<sup>4</sup>

*Sagalassus* (Badyaklu). S.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Sala*. Br.—R.<sup>4</sup> R.<sup>6</sup>

*Salamis* (Koluri. An island near to Attica). Br.—R.<sup>2</sup> R.<sup>3</sup> A piece attributed to Boeotia has been restored to this town.

*Salamis* (Costanza). S.—R.<sup>8</sup>

*Salapia* (Salpi). Br.—R.<sup>2</sup> R.<sup>6</sup>

*Salenti*. A piece attributed to this people belongs to Calacte, in Sicily.

**SAMARITIS**:—*Ioppa*, *Sebaste*.

*Same Cephaleniæ*. S.—R.<sup>4</sup> Br.—R.<sup>4</sup>

**SAMNIUM** (I.):—*Aesernia*, *Allipha*, *Aquilonia*, *Beneventum*, *Corfinium*, *Meles*, *Murgantiae*, *Pentri*.

*Of the uncertain money of Samnium*. S.—R.<sup>2</sup> R.<sup>6</sup> Oscan and Latin legends. Some bear the inscription of Italia, and are in diameter and form like the Roman consular denarius.

*Samos* (Susam, Adassi, Samo). G.—R.<sup>6</sup>

El.—R.<sup>6</sup> S.—R.<sup>4</sup> R.<sup>7</sup> Br.—R.<sup>2</sup> R.<sup>6</sup> The coins of this island are numerous.

*Samosata* (Chiamssatt, Sama, Samosata). Br.—R.<sup>2</sup> R.<sup>6</sup> Some of these pieces bear the head of Antiochus VI., king of Commagene.

*Samothrace* (Samotreki). Br.—R.<sup>5</sup> R.<sup>7</sup>

*Sandalium*. Br.—R.<sup>5</sup>

*Sarbanissa*. Br.—R.<sup>6</sup> These pieces were coined in the reign of Polemo II.

*Sardes* (Start, Sard, Sarde). S.—R.<sup>6</sup> Br.—C.—R.<sup>4</sup> The coins of this town are numerous. The silver coins are Cistophori.

*Sardinia* (Sardegna). S.—R.<sup>4</sup> Br.—R.<sup>4</sup>

Greek, Latin, and Punic legends. The silver pieces of this state, with Greek legends, are of doubtful attribution. The bronze piece, with a Latin legend, is a coin of the Roman family Atia, which has on the reverse, Sard. Pater.; for which reason it has been attributed to this island.

*Sarissa* (!) Br.—R.<sup>7</sup>

*Scepsis*. S.—R.<sup>7</sup> Br.—R.<sup>5</sup> R.<sup>7</sup>

*Scione* (Joni, Kassandra). S.—R.<sup>6</sup> Br.—R.<sup>8</sup>

*Selge*. S.—R.<sup>2</sup> R.<sup>8</sup> Br.—R.<sup>3</sup>

*Selinus* (Terra delli Pulci). S.—R.<sup>2</sup> R.<sup>6</sup>

There are some pieces which bear the name of Syracusae, a sign of alliance.

*Sepphoris*, afterwards *Diocaesarea* (Safurie, Sefuri). With the name of *Diocaesarea*. Br.—R.<sup>6</sup> Some bear the name of Seleucus I., king of Syria.

*Serpihus* (Serfanto). Br.—R.<sup>8</sup> The silver pieces formerly attributed to this town have been restored to Siccyone, in Achaia.

*Sestus* (Zemenick). Br.—R.<sup>2</sup> R.<sup>6</sup>

*Sesamus*. Br.—R.<sup>2</sup>

*Siblia*. Br.—R.<sup>6</sup>

**SICILIENSES**:—Coins of Sicily in general. S.—R.<sup>2</sup>

**SICILIAE**. Islands near Sicily:—*Caene*, *Corsica*, *Cossuta*, *Gaulos*, *Lipara*, *Lopadusa*, *Melita*, *Sardinia*.

**SICILIA**. *Abacaenum*, *Abolla*, *Acræ*, *Adranus*, *Aetnaei*, *Agathyrnus*, *Agrigentum*, *Agyrium*, *Alaca*, *Aluntium*, *Amestratus*, *Assorus*, *Cucina*, *Calacte*, *Camarina*, *Catana*, *Centuripae*, *Cephaloedium*, *Enna*, *Entella*, *Erbessus*, *Eryz*, *Euboea*, *Galaria*, *Gelas*, *Heralcea*, *Himera*, *Hybla Magna*, *Hiccaræ*, *Iaeta*, *Leontini*, *Lilybaeum*, *Longone*, *Macella*, *Mazara*, *Megara*, *Menaenum*, *Merusium*, *Morgantia*, *Motya*, *Nacona*, *Naxos*, *Neetum*, *Panormus*, *Petrini*, *Segesta*, *Selinus*, *Solus*, *Syracusae*, *Taurumentum*, *Tricala*, *Tyndaris*, *Tyracina*.

*Sicinus* (Sikino). Br.—R.<sup>6</sup>

*Sicyon* (Basilica). Achaian league. S.—R.<sup>1</sup> R.<sup>3</sup> Br.—C.—R.<sup>6</sup>

*Side* (Candeloro). S.—R.<sup>1</sup> R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>4</sup>

*Sidon* (Seida). S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>1</sup>

- R.<sup>4</sup> Some bear the heads of different Syrian kings. Several of these pieces have Phœnician legends.
- Sigium* (Yeni—Cheher). Br.—R.<sup>3</sup> R.<sup>6</sup>
- Signia* (Segni). S.—R.<sup>7</sup> Latin legends.
- Silandus*. Br.—R.<sup>6</sup>
- Silyum*. Br.—R.<sup>6</sup>
- Sinope* (Sinub, Sinab, Sinope). S.—C.—R.<sup>5</sup> Br.—C.—R.<sup>4</sup>
- Siphnus* (Sifanto). S.—R.<sup>6</sup> Br.—C.—R.<sup>4</sup> The silver pieces attributed to this island have been restored to Sycion, in Achaia.
- Sipontum*. Pellerin has attributed to this town a coin which has since been restored to *Hippontum*, of the Brutii.—M. Sestini has also given to Sipontum a gold coin of doubtful attribution.
- Siris* S.—R.<sup>5</sup> Br.—R.<sup>6</sup> A silver piece of this town bears the name of Buxentum, or Pyxus, in Lucania, and another that of Lagaria (!)
- Smyrna* (Ismi, Smirne, Smyrna). G.—R.<sup>7</sup>—EL.—R.<sup>7</sup> S.—R.<sup>1</sup> R.<sup>6</sup> Br.—C.—R.<sup>6</sup> The coins of this town are numerous.
- Soli Solopolis, Pompeiopolis* (Lamuzo). With the name of *Soli*. S.—R.<sup>5</sup> R.<sup>5</sup>
- <sup>6</sup> Br.—R.<sup>4</sup> With the name of *Pompeiopolis*: Br.—R.<sup>4</sup> R.<sup>6</sup>
- Solus* (Monte Catalfano). Br.—R.<sup>4</sup>
- Spectorium*. Br.—R.<sup>4</sup>
- Stabiae* (Stabbia). Eckhel attributed to this town a silver coin which really belongs to Gelas, in Sicily.
- Stobi* (Stip). Municipium. Br.—R.<sup>5</sup> Latin legends.
- Stratonicea* (Eski Chiehere). S.—R.<sup>7</sup> Br.—R.<sup>4</sup> R.<sup>7</sup>
- Stratos* (Conopina). S.—R.<sup>6</sup>
- Sturnium* (Sternaccio). Br.—R.<sup>4</sup>
- Stymphalus* (Vassi). Achaean league. S.—R.<sup>7</sup> R.<sup>6</sup> Br.—R.<sup>6</sup>
- Syessa* (Sessa). S.—R.<sup>4</sup> Br.—R.<sup>1</sup> R.<sup>6</sup> Greek and Latin legends.
- Sybaris*, afterwards *Thurium*, then *Ossia* (Sibari Ravinata). With the name of *Sybaris*: S.—R.<sup>3</sup> R.<sup>7</sup> With the name of *Thurium*: G.—R.<sup>6</sup> S.—C.—R.<sup>4</sup> Br.—R.<sup>3</sup> R.<sup>6</sup> With the name *Ossia*: Br.—R.<sup>4</sup> The coins of this celebrated town are numerous.
- Synnada* (Sandakli). Br.—R.<sup>3</sup> R.<sup>6</sup>
- Synaos*. Br.—R.<sup>5</sup> R.<sup>6</sup>
- Syoripa*. S.—R.<sup>7</sup> Br.—R.<sup>4</sup>
- Syracus* (Siracusa). G.—C.—R.<sup>3</sup> S.—C.—R.<sup>6</sup> Br.—C.—R.<sup>6</sup>
- Syrus* (Sira). Br.—R.<sup>6</sup> M. Sestini attributed to this town several coins formerly classed with those of Tripoli in Phœnicia.

## T.

- Tabala*. Br.—R.<sup>6</sup>
- Tambrax*. S.—R.<sup>6</sup> This piece is of Arsaces XI., king of Parthia.
- Tanagra* (Gremata). S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>5</sup>
- Tanos*. S.—R.<sup>5</sup> Br.—R.<sup>6</sup>
- Taphias*. The piece attributed to this town has been restored to Tarentum in Calabria.
- Tarentum* (Taranto). G.—R.<sup>4</sup> R.<sup>7</sup> S.—C.—R.<sup>5</sup> Br.—R.<sup>5</sup> The gold coins of Tarentum are numerous, and those in silver still more so. The chief type represents Taras, the founder of this town, seated upon a dolphin.
- Tarsus* (Tersus, Tarsus, Tersine, Tarso). S.—R.<sup>7</sup> Br.—C.—R.<sup>6</sup> The coins of this town are numerous.
- Tauromenium* (Taormina). G.—R.<sup>1</sup> R.<sup>7</sup> S.—R.<sup>6</sup> R.<sup>6</sup> Br.—C.—R.<sup>4</sup>
- Teanum* (Tiano). S.—R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>6</sup> Greek, Latin, and Oscan legends.
- Teate* (Chieti). Br.—R.<sup>1</sup> R.<sup>4</sup> Latin legends. Some authors attribute these coins to *Teate*, in Apulia.
- Teates* (Pezza della Chiesa). S.—R.<sup>4</sup> Br.—R.<sup>6</sup> Of doubtful attribution.
- Tegea* (Moklia). Achaian league. S.—R.<sup>7</sup> Br.—R.<sup>3</sup> R.<sup>6</sup>
- Tegea*. S.—R.<sup>4</sup> Br.—R.<sup>4</sup>
- Telamone* (Telamone). Br.—R.<sup>6</sup> Etruscan legends.
- Telemisus*. Br.—R.<sup>6</sup>
- Telos* (Elleci, Tillos, Episcopi). Br.—R.<sup>6</sup>
- Temesa* (Sanlucito). S.—R.<sup>6</sup>
- Temenothyrae*. Br.—R.<sup>4</sup> R.<sup>6</sup>
- Temnus* (Melcmen). Br.—R.<sup>3</sup> R.<sup>6</sup>
- Tempyra*. S.—R.<sup>6</sup>
- Tenedus* (Bozgia, *vulgo* Boghee Adassi, Tenedos, Tenedo). G.—R.<sup>6</sup> S.—R.<sup>3</sup> R.<sup>6</sup> Br.—R.<sup>4</sup>
- Tenus* (Tine, Tino, Istindil). S.—R.<sup>6</sup> Br.—C.—R.<sup>3</sup>
- Teos* (Sigagik). G.—R.<sup>6</sup> R.<sup>6</sup> S.—R.<sup>4</sup> R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>6</sup> Some of these

coins have the head of Anacreon; and some bear also the name of Colophon in Ionia, as a sign of alliance between those towns.

*Terina* (Nocera). S.—R.<sup>3</sup> R.<sup>8</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

*Termessus* (Estenay). Br.—R.<sup>3</sup> R.<sup>5</sup>

*Terone* vel *Torone* (Teroni). S.—R.<sup>3</sup> Br.—R.<sup>7</sup>

*Thalassa* (Kalo Simno). Br.—R.<sup>4</sup>

*Thasus* (Tasso). G.—R.<sup>5</sup> Br.—C.—R.<sup>5</sup>

R.<sup>5</sup> R.<sup>5</sup> Some of these pieces in silver, with free types, form a part of the coins which are attributed, without foundation, to the Isle of Lesbos.

*Thea*. M. Sestini says that the coin attributed to this town is false.

*Thebe* (Stivos, Thiva, Thiba). Gr.—R.<sup>6</sup> S.—R.<sup>3</sup> R.<sup>5</sup> Br.—R.<sup>3</sup> R.<sup>6</sup> Several copper pieces with the names of magistrates, without the names of towns, are attributed to Thebe.

*Thebe Adramytenorum*. Br.—R.<sup>6</sup> R.<sup>8</sup> One of the pieces of this town bears also the name of Adramyttium in Mysia.

*Thelpusa*. Br.—R.<sup>4</sup>

*Themisonium* (Tesen). Br.—R.<sup>3</sup>

*Thera* (Santorini). Br.—R.<sup>3</sup> R.<sup>6</sup>

*Thespiæ*. S.—R.<sup>6</sup> R.<sup>8</sup> Br.—R.<sup>4</sup>

**THESSALIA** (G.):—*Aeniæ*, *Argæa*, *Atrax*, *Cierium*, *Crannon*, *Crannonii*, *Ephyrii*, *Otemena*, *Demetrias*, *Demetrias Sacra*, *Elatea*, *Ethnestæ*, *Gomphi*, *Gyrton*, *Heraclea*, *Homolium*, *Lamia*, *Lapithæ*, *Larissa*, *Larissa Cremastæ*, *Magnesia*, *Malienses Populus*, *Metropolis*, *Minyæ Populus*, *Mopisium*, *Oetaei*, *Othrytæ*, *Pelinna*, *Perrhaebia*, *Phacium*, *Phalanna*, *Pharacadon*, *Pharsalus*, *Pheræ*, *Proana*, *Scotussa*, *Thibros*, *Tricca*.

*Thessali* (in general). S.—C.—R.<sup>8</sup> Br.—R.<sup>1</sup> R.<sup>5</sup> Some of these pieces also bear the name of Rome, a sign of alliance between Thessalia and Rome.

*Thessalonica* (Saloniki, Salonico). Br.—C.—R.<sup>4</sup> Some of these bear the name of Rome, a sign of alliance.

*Theudesia* (Caffa). Br.—R.<sup>8</sup>

*Thibros*. Br.—R.<sup>8</sup>

*Thiæ* (Haliko, Gianikki, Langia). Br.—R.<sup>5</sup> These pieces were attributed to Altona, in Liburnia.

*Thisoa*. Achaian league. Br.—R.<sup>4</sup>

**THRACIA** (G.):—*Abdera*, *Aenus*, *Anchialus*, *Apollonia*, *Byzantiæ*, *Coæsa*, *Cypsela*, *Dicaea*, *Hadrinopolis*, *Maronea*, *Mesembria*, *Nysa*, *Odessus*, *Odrysi*, *Passa*, *Perinthus*, *Philippopolis*, *Plotinopolis*, *Tempyra*, *Tirida*.

*Thronium* (Paleocastro). Br.—R.<sup>8</sup>

*Thura*. Br.—R.<sup>6</sup>

*Thurium*. [See SYBARIS.]

*Thyatira* (Ak Hyssar). Br.—R.<sup>1</sup> R.<sup>4</sup>

The coins of this town are numerous. Some bear the name of Smyrna, in Ionia, a sign of alliance.

*Thessus*. Br.—R.<sup>8</sup>

*Thygela*. Br.—R.<sup>4</sup>

*Thulium*. S.—C.—R.<sup>6</sup> Br.—R.<sup>4</sup>

*Tiberias* (Tabariah). Br.—R.<sup>4</sup> R.<sup>6</sup> Some bear the name of Herod Antipas.

*Tiberiopolis*. Br.—R.<sup>4</sup>

*Ticinum* (Pavia). S.—R.<sup>8</sup> Br.—R.<sup>7</sup> Latin legend.

*Tirida*. The piece attributed to this town has been restored to Tricca in Thessaly.

*Tithorea*. The piece attributed to this town belongs to the Phœceans.

*Tium* (Thios, Tillios, Filios, Fallos). Br.—R.<sup>6</sup>

*Tlos*. S.—R.<sup>7</sup> Br.—R.<sup>7</sup>

*Tomarena*. Br.—R.<sup>7</sup>

*Trabala*. Br.—R.<sup>8</sup>

**TRACHONITIS ITUREA** (A.):—*Caesarea*, *Panias*.

*Trachelium*. Br.—R.<sup>3</sup> Some of these pieces are attributed to the town of Triadizza, in Moesia.

*Tratanapolis*. Br.—R.<sup>3</sup> R.<sup>6</sup>

*Tralles-Seleucia* (Sultan Hyssar). S.—R.<sup>5</sup> R.<sup>7</sup> Br.—R.<sup>2</sup> R.<sup>7</sup> The coins of this town are numerous. The pieces which were attributed to Caesarea, in Bithynia, have been restored to this town. The silver pieces are Cistophori.

*Trapezopolis* (Haragiasa). Br.—R.<sup>4</sup> R.<sup>6</sup>

*Tricca* (Tricala, Trikki). S.—R.<sup>5</sup> Br.—R.<sup>8</sup>

*Tremenothyrae*. Br.—R.<sup>7</sup>

*Triocola*. Br.—R.<sup>8</sup>

*Tripolis* (Tribul). Br.—R.<sup>3</sup> R.<sup>5</sup> The coins of this town are numerous.

*Tripolis* (Chiam—Tarabulus, Tripoli di

Soria). S.—R.<sup>6</sup> R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>6</sup>  
Some bear the name of Antiochus VI., king of Syria, and others that of Dionysius, king of Tripolis. The coins of this town are numerous.

TROAS (A.):—*Abydus, Alexandria*  
—*Troas, Arisba, Dardanus, Ilium, Neandria, Ophrynum, Scepsis, Sigium, Thebe Adramytenorum.*

Trocmi. Br.—R.<sup>6</sup>

Troizen (Damala). S.—R.<sup>7</sup> Br.—R.<sup>6</sup>

Tuder (Todi). S.—R.<sup>7</sup> Br.—C.—R.<sup>6</sup>

Etruscan legends.

Tusculum (Frascati). L.—R.<sup>6</sup> Latin legends.

Tana (Teana). Br.—R.<sup>6</sup>

Tylissus. S.—R.<sup>4</sup>

Tyndaris (Il Tindaro). Br.—R.<sup>4</sup> R.<sup>6</sup>  
Some pieces bear also the name of Agythurnus, in Sicily—a sign of alliance.

Tyracina. Br.—R.<sup>6</sup>

## U.

UMBRIA (I.):—*Ariminum Fanum, Ignium, Pisaurum, Pitnum, Tuder, Vettuna.*

UPPER ITALY (I.):—*Aguileia, Ravenna, Ticinum.*

Uranopolis (Castro). S.—R.<sup>3</sup> R.<sup>4</sup>

Uretum (Rodi). Br.—R.<sup>2</sup>

Ursentum. Br.—R.<sup>6</sup>

Uzentum (Ogento). Br.—R.<sup>4</sup> R.<sup>6</sup>

## V.

Volentum. Br.—R.<sup>6</sup> Etruscan legends.  
These coins were formerly attributed to *Peithesa*, in Etruria.

Velia (near Castel a Mare della Bruca). S.—C.—R.<sup>6</sup> Br.—R.<sup>1</sup> R.<sup>4</sup> One piece is known, which also bears the name of Croton in Bruttium, a sign of alliance. Some pieces with Latin

legends were formerly attributed to this town.

*Vellernum* (Velletri. Municipium.) L.—R.<sup>6</sup> Latin legends. It is doubtful whether they were ever circulated as money.

Venafrum (Venafro). Br.—R.<sup>7</sup> M. Sestini does not attribute these pieces to this town.

Venusia (Venosa). Br.—R.<sup>3</sup> R.<sup>5</sup> Latin legends. These coins were formerly attributed to *Velia* in Lucania.

Verulae (Veruli). L.—R.<sup>6</sup> Latin legends. These pieces were probably never circulated as money.

Vescia. S.—R.<sup>6</sup> Br.—R.<sup>4</sup> R.<sup>6</sup> Latin legends. One piece is known which bears also the name of Minturnae, in Latium.

Vestini. The pieces attributed to this people have been ascertained to belong to the town of *Vescia* in Latium.

Veterna (Massa di Maremma). Br.—R.<sup>4</sup>  
Etruscan legends.

Vetulonia (Vetulonia). Br.—R.<sup>3</sup> The coins attributed to this town are classed by some among those of *Vettuna* in Umbria.

Vetuna (Bettonia). Br.—R.<sup>4</sup> Etruscan legends. These coins are also attributed to *Vetulonia* in Etruria.

Volaterrae (Volterra). Br.—R.<sup>4</sup> R.<sup>6</sup>  
Etruscan legends.

## Z.

Zacynthus (Zakintos, Zante). S.—R.<sup>2</sup>  
R.<sup>6</sup> Br.—R.<sup>3</sup> R.<sup>4</sup>

Zancles, afterwards *Messana*, then *Mamertini* (Messina). With the name of *Zancles*: S.—R.<sup>4</sup> R.<sup>6</sup> With the name of *Messana*: S.—R.<sup>1</sup> R.<sup>3</sup> Br.—C.—R.<sup>6</sup> With the name of *Mamertini*: Br.—C.—R.<sup>6</sup>

Zephyrium. Br.—R.<sup>6</sup>

## LIST OF PRICES OF GREEK AUTONOMOUS COINS,

AS REALISED AT RECENT SALES, SUCH AS THAT OF THE PEMBROKE AND THOMAS COLLECTION, ETC. ETC.

To r. signifies turned to the Right, to l. turned to the Left; S. Silver; G. Gold; Br. Bronze; rev. Reverse; Obv. Obverse; t. s. signifies Thomas's Sale, p. s. Pembroke Sale.

- Abdera* in Thrace — (Obv.) head of Apollo; to right, ΑΒΑΗΡΠΙΤΕΩΝ, in two lines: (rev.) ΙΗΙ . . . ΚΕΣΙΟΞ; griffin to the left; very fine condition; weight 176 $\frac{1}{10}$  grs.—S. 7l. 2s. 6d. (t. s.)
- Abydos* — (Rev.) ΑΒΤΑΗΝΩΝ; eagle with wings extended; the whole within a wreath, as it came from the die.—S. 6l. 6s. (p. s.)
- Acanthus*—With ΑΛΕΙΞ in exergue; fine old work, in beautiful condition; weight 219 $\frac{3}{10}$  grs.—S. 11l. 15s. (t. s.)
- Aenus* in Thrace—Profile of Mercury, to right, Petasus ornamented with a row of pearls: (rev.) ΑΙΝ; goat to r., in an indented square; branch of laurel; very rare; weight 242 $\frac{3}{10}$  grs.—S. 1l. 8s. (p. s.)
- Agrigentum* in Sicily—A false gold coin; weight 38 $\frac{1}{10}$  grs.—G. 19s. (t. s.)
- Agrigentum* — (Obv.) [ΑΚΡΑ]ΓΑΝΤΙΝΩ[N] retrograde; two eagles to the r., devouring a hare: (rev.) a quadriga at full speed to the r., driven by a female; above is floating a winged Victory, about to crown the charioteer with a wreath; in the exergue, a crab. This is extremely rare, probably unique, and published for the first time in 1849 in "Humphrey's Ancient Coins."—S. 27l. 10s. (t. s.)
- Amphipolis*—(Rev.) torch; of extreme rarity; weight 25 $\frac{9}{10}$  grs.—S. 11s. (t. s.)
- Antandrus* in Mysia—(Rev.) ΑΝΤΑΝ; goat standing to r., left fore-foot raised against a palm-tree. A coin of highest rarity.—C. 3l. 11s. (p. s.)
- Athens*—11 tetradrachmas, 10 of Athens, usual types of the owl, and one of Ægina: (rev.) ΑΙΓΙ, and dolphin, cast, all tolerably perfect. 3l. 3s. (p. s.)
- Athens*—Spread tetradrachm; ΑΜΜΟΝΙΟΞ, ΒΤΤΑΚΟΞ, ΚΑΛΑΙΑΞ; two burning torches; with three other coins, all silver. 3l. 4s. (p. s.)
- Atrax* in Thessaly—(Obv.) female head to l.; (rev.) ΑΤΡΑΤΙΩΝ; horse walking to r.; fine work; fair condition, and of extreme rarity; weight 40 $\frac{4}{10}$  grs.—S. 9l. (p. s.)
- Barce*—(Obv.) ΑΚΕΣΙΟΞ; full face of Jupiter Ammon: (rev.) ΒΑΡΚΑΙΟ ΣΙΛΦΙΟΥ; extremely rare, and in most perfect condition; weight 199 $\frac{4}{10}$  grs.—S. 8l. (t. s.)
- Bæotia*—(Obv.) Bæotia; buckler: (rev.) ΑΡΚΑ.; vase; weight 188 grs.; with another.—S. 1l. 17s. (p. s.)

- Bæotia*—Same type as preceding. ΔΑΜΟ; club to l., above the vase; and on the handle, sprig of ivy leaves and berries; weight 183 grs.—S. 21. 2s. (p. s.)
- Bruttii*—Mionnet, No. 757: very rare, and in perfect preservation.—G. 121. 15s.
- Bruttii*—(Obv.) head of Juno, behind which is a cup:—(rev.) an eagle, with wings extended, standing on a thunderbolt, in front of Neptune; as fine as if fresh from the die; weight 70 grs.—S. 11. 14s. (t. s.)
- Byzantium*—(Rev.) Neptune seated; Mionnet, No. 202; extremely rare.—S. 121. (t. s.)
- Cales* in Campania—CALENO; branch, instead of tripod; well preserved. 11. (p. s.)
- Camarina*—(Obv.) ΙΙΠΙΑΡΙΞ retrograde: (rev.) ΚΑΜΑΡΙΝΑΙΟΝ. This coin is excellently preserved, and of extreme rarity; weight 133 $\frac{1}{10}$  grs.—S. 111. 10s. (t. s.)
- Catana*—KATANAIOS; no device behind the head; fine, but in middling condition.—S. 21. 10s. (t. s.)
- Caulonia* in Bruttium—Mionnet, pl. 59, No. 2. A very excellent specimen of this rare incused coinage; weight 123 $\frac{1}{10}$  grs.—S. 21. 3s. (t. s.)
- Chalcis* in Macedonia—(Obv.) head of Apollo laureate: (rev.) ΧΑΛΚΙΑΕΩΝ; lyre; fine, and rare; weight 221 grs.—S. 51. 12s. (p. s.)
- Clazomenæ*—(Obv.) laureate head of Apollo seen nearly full face, but inclines to r.: (rev.) swan, wings raised, with ΚΑΑΖΟΜΕΝΙΟΝ; weight 250 grs.—S. 101. 10s. (p. s.)
- Cnosus* in Crete—Diademed head of Jupiter to r.: (rev.) ΚΝΩ[Σ]Ι[ΩΝ]; square labyrinth; well preserved, and rare; weight 252 $\frac{9}{10}$  grs.—S. 121. 5s. (p. s.)
- Coscea* in Thrace—Mionnet, No. 445. A fine specimen; weight 128 $\frac{9}{10}$  grs.—G. 11. 4s. (t. s.)
- Orotona*—(Obv.) ΚΡΟΤΩΝΙΑΤΑΞ; head of Apollo to r. laureate, and with long hair: (rev.) the Infant Hercules, seen in front, seated on a rock, strangling the two serpents; fine work and condition.—S. 31. 5s. (p. s.)
- Cumæ*—(Obv.) Archaic female head to r. bound with a fillet: (rev.) ΚΥΜΕ, boustrophedon; oyster, on which is placed a palm-tree; Mionnet, No. 138, cites this identical coin; extremely rare type, if not unique.—S. 11. 8s. (p. s.)
- Cyrene*—(Obv.) ΚΥΡΑΝΑΙΟΝ; quadriga to r.: (Rev.) Jupiter seated; of high rarity and in perfect condition: weight 132 $\frac{1}{10}$  grs.—G. 151. (p. s.)
- Eliæ*—(Obv.) Head of Jupiter bearded, and laureate to l.: (Rev.) ΦΑΛΕΙΟΝ around an eagle to r., standing on the capital of an Ionic column.—S. 11. 15s. (p. s.)
- Ephesus* (two silver coins of)—The type of the bee with ΕΦ, and ΕΦΕ, rev., stag standing to r. 21. 5s. (p. s.)
- Eretria* in Eubœa.—Head of Artemis to r., bow and quiver behind: (rev.) ΕΡΕΤΡΙ, bull to r. lying down, in exergue ΔΑΜΑΣΙ. Of fine workmanship.—S. 5s. (p. s.)
- Gelas*—The bull with the human face, to r.; weight 269 $\frac{9}{10}$  grs.—S. 18s. (t. s.) Similar to last, with ΓΕΛΑΣ.—S. 11. 12s.
- Heraclea*—Head of Apollo to l., EA a dolphin; rev. Hercules standing, club in right hand, with left strangling lion.—G. 31. 15s.
- Himera*—(Obv.) Cock turned to r.; two pellets in the field.—S. 11. 12s. (t. s.)
- Hyria* in Campania—ΤΡΙΑΝΟΣ. Mionnet, No. 319; very rare inscription. 19s. (t. s.)
- Ilios*—ΜΕΝΕΦΩΝΟΣ TOT ΜΕΝΕΦΩΝΟΣ; to r., underneath, Pegasus drinking; extremely rare, and nearly as it came from the die; weight 265 $\frac{9}{10}$  grs.—S. 101. 15s.
- Lamia* (a coin of)—Described by Mionnet. with three others, all silver. 21. 17s. (p. s.)
- Lampsacus*—(Rev.) The forepart of a horse to r., with curled wings in Archaic style, in an indented square; of extreme rarity.—S. 401. 10s.
- Larissa*—(Obv.) Full face of the fountain Hyperia personified: (rev.) ΛΑΡΙ; horse to r. drinking; the obverse very good; with three others, all silver.—21. 17s. (p. s.)

*Leontini*—(Obv.) Head of Apollo laureate, **AEONTINTM**; lion's head in profile, three grains<sup>o</sup> of barley, and fish.—S. 1*l.* 1*s.* (r. s.)

*Lete*—Of peculiarly rude workmanship, with three pellets on each side of the figures; weight 152 $\frac{1}{10}$  grs., with another of same town.—2*l.* 12*s.* (r. s.)

*Loori*—Head of Jupiter bearded, and laureated, to the right, under the neck, **ZETZ**; (Rev.) **EIPHNH AOKPON**; female figure holding a caduceus in extended right hand, seated on a square altar, on which is sculptured a bucanium; good condition and of extreme rarity.—S. 12*l.* 15*s.* (r. s.)

*Lydia*—Early gold; lion and bull facing: (rev.) two irregular, unequal, indented squares.—30*l.* 10*s.* (r. s.)

*Macedonia*, in general—(Rev.) **AESILAS**; Mionnet, p. 455, No. 33; as it came from the die; weight 264 $\frac{1}{10}$  grs.—S. 2*l.* 7*s.* (r. s.)

*Maronea*—A tetradrachma of usual size; and reads **ΔΙΟΝΤΕΩΤ. ΣΩΤΗΡΩΣ**; retrograde, but not of archaic work; as it came from the die, and uncommon.—S. 15*s.* (r. s.)

*Messana*—Under a hare, the head of Pan, turned to the r.; fine and rare. 2*l.* 2*s.* (r. s.)

*Morgantia*—(Obv.) **ΜΟΡΓΑΝΤΙΝΩΝ**; Minerva with crested helmet, full-face; same inscription on rev.—S. 2*l.* 12*s.* (r. s.)

*Metapontum* in Lucania—(Obv.) head of Ceres to the left, with ear-rings and necklace, hair flowing, behind is **ΑΤ**: (rev.) **META**; ear of bearded wheat, and an uncertain symbol in the field; most beautiful work; excellent preservation; weight 121 grs.—S. 6*l.* 8*s.* (r. s.)

*Miletus*—Apollo to l. **MI**; perfect condition; weight 102 $\frac{1}{10}$  grs., with another of Miletus; both silver.—3*l.* 1*s.* (r. s.)

*Myrina* in Aegolis (a false gold coin of)—Cast and tooled; weight 444 grs.—S. 3*l.* 18*s.*

*Naxos*—Old fawn sitting near a plant of ivy and holding a thyrsus.—S. 16*l.* 15*s.* (r. s.)

*Neapolis*—Mionnet pt. 1, pl. 7, No. 6;

good condition, and three others, all silver: weight 151 grs.—1*l.* 5*s.* (r. s.)

*Neapolis*—(Obv.) female head to the left; a vase with one handle behind: (rev.) bull with a human face, walking to r.; underneath **BI**; above, a winged Victory, with a wreath; weight 114 $\frac{2}{10}$  grs.—S. 2*l.* 5*s.* (r. s.)

*Nola* in Campania, but with the legend **ΝΩΛΑΙΩΝ**; rare, and in perfect preservation.—S. 1*l.* 17*s.* (r. s.)

*Orestae*—**ΩΡΗΣΚΙΩΝ** retrograde, with a pellet under the centaur; rubbed, but in fair condition.—S. 2*l.* 8*s.* (r. s.)

*Panormus*—Head of Hercules with lion skin to r.: (rev.) well defined Phoenician letters under horse's head; palm-tree behind, club in front; weight 265 grs.—S. 1*l.* 6*s.* (r. s.)

*Panormus*—Large head, surrounded by a circle of dots.—G. 1*l.* 9*s.* 10*d.* (r. s.)

*Panticapaeum* in Chersonesus Taurica—(Obv.) head of Pan to l, bearded, and with wreath of ivy: (rev.) **ΠΑΝ** griffin to l, standing on an ear o' wheat, and in perfect condition<sup>f</sup> weight 140 $\frac{2}{10}$  grs.—G. 3*l.* 6*s.* (r. s.)

*Pergamus*—Cistophorus; usual types; but on rev. (Lat. ins.). **C. PULCHER. PRO. COS.** above the serpents; of the highest rarity, if not unique. 1*l.* 6*s.* (r. s.)

*Populonia* in Etruria.—Mionnet, p. 101, No. 46; fine condition, and very rare.—S. 1*l.* 10*s.* (r. s.)

*Posidonia*. Two coins; 1st. **ΜΟΠ**, usual incused type, in fair condition; 2nd, another, same type, with **ΠΟΜ**.—S. 1*l.* 9*s.* (r. s.)

*Posidia*—(Rev.) the equestrian Neptune, to the left, with a star under the horse; weight 260 $\frac{2}{10}$  grs.—S. 2*l.* 4*s.* (r. s.)

*Rhogium*—(Obv.) **[PH]ΓΙΝΩΣ**—head of Apollo to left, with broad wreath of laurel formed of three rows of leaves; long hair; the legend runs in front of the head: (rev.) full-faced head of a lion; extremely rare.—S. 15*l.* (r. s.)

*Smyrna*—With turreted head and



- ΣΜΤΡΝΑΙΟΝ** in wreath of oak.  
—S. 51. (r. s.)
- Suessano*—Campania but with an ear of wheat behind the head; rare, and in fine condition; weight  $113\frac{4}{10}$  grs.—S. 11. 10s. (r. s.)
- Syracuse*—ΣΤΡΑΚΟΣΙΩ; with K on the diadem, and ΚΙΜΩΝ, the name of the engraver, on the dolphin under the neck; excellent preservation; weight  $668\frac{3}{10}$  grs.—S. 331. (r. s.)
- Syracuse*—Behind the head a grain of barley, likewise under Hercules, on rev. weight  $899\frac{3}{10}$  grs.—G. 151, 15s., very high relief. (r. s.)
- Syracuse*—Under the head ΕΤΑΙΝΕ, name of engraver, fine expression of face, a full spread coin, showing the whole type on both sides.—S. 151. (r. s.)
- Syracuse*—(Obv.) Showing two dolphins, clear and well preserved; rev. head of the fourth horse not visible.—S. 91. (r. s.)
- Tarentum* in Campania—(Obv.) ΤΑΡΑΣ, retrograde, Taras on a dolphin to the right, with his arms extended, in archaic style: (rev.) ΤΑΡΑΣ, retrograde; winged horse to the left, and a scallop shell underneath; rare, and in very good condition; weight  $120\frac{3}{10}$  grs.—S. 14s. (r. s.)
- Tarentum*—(Obv.) horseman to the right, with buckler; two spears in his left hand and a third in his right, in the field, under the horse, ΚΑΑ; (rev.) ΤΑΡΑΣ, Taras on a dolphin to the right, holding a helmet with both hands; on each side a star, underneath Α Π Ι; most beautiful work, and in surprising condition.—S. 121. (r. s.)
- Tarentum*—(Obv.) helmeted head of Minerva to r, with flowing hair; (rev.) Taras on a biga, to the right; above a star, and under the horses a dolphin.—G. 91, 15s. (r. s.)
- Teanum* in Campania—ΤΙΑΝΥΡ in Oscan letters, retrograde; Mionnet, No. 282; but diota behind the head of Hercules.—S. 31, 1s. (r. s.)
- Terina*—(Obv.) female head to the left, hair like that of Diana; (rev.) ΤΕ-ΠΙΝΑΙΟΝ; winged female seated to the left on a vase and holding a wreath in her extended right hand; in perfect condition and rare; weight  $117\frac{4}{10}$  grs.—S. 71. (r. s.)
- Thasus*, island near Thrace—(Obv.) Satyr carrying off female; (rev.) indented square as usual; well preserved.—S. 10s. (r. s.)
- Thebes*—Buckler and vase, with ΘΕ and bunch of grapes pendent from r handle of vase; with two others, one of Orchomenus, and another of Thebes, all silver. 11, 11s. (r. s.)
- Thurium* in Lucania—(Obv.) head of Minerva to r; Φ in the field in front of the helmet, and a griffin on the neck of it; (rev.) ΘΟΤΡΙΩΝ; a bull tossing, to the right, and a fish in the exergue; of very fine workmanship, and in fine condition.—S. 217. (r. s.)
- Velia* in Lucania—(Obv.) head of Minerva to the right, the hair turned up behind, and tied; (rev.) ΤΕΑΗ-ΤΩΝ in the exergue; a lion walking to the r; above is a trident, between the letters Φ Ι; rare type, perfect preservation, and fine work; weight  $117\frac{3}{10}$  grs.—S. 31, 1s. (r. s.)
- Zancle*—Mionnet, pl. 47, fig. 5; fine condition, and very rare.—S. 41, 10s. (r. s.)

A FULL LIST OF THE ANCIENT COINS OF PRINCES  
(OR REGAL COINS)  
OF  
EUROPE, ASIA, AND AFRICA,  
IN  
Gold, Silver, and Copper,  
STATING THEIR COMPARATIVE DEGREES OF RARITY.

*The Gold are marked G.; the Silver, S.; the Copper, Br. (for Bronze); the Electrum, El.; the Lead, Pl. or L.; and Base Silver, Po. or Pot., for Potin. Those marked C. are Common; those of the highest degrees of rarity, R.<sup>7</sup> or R.<sup>8</sup> &c.; and of the lower degrees of rarity, R.<sup>1</sup> or R.<sup>2</sup> &c.*

**AGRIGENTUM, TYRANTS OF.**

*Thero*, from 476 to 472 B.C. The only piece attributed to this prince is false.  
*Phintias*, about the year 280 B.C.  
Br.—R.<sup>1</sup> R.<sup>2</sup>

**ARMENIA, KINGS OF.**

*Arsames*, about the year 245 B.C.  
Br.—R.<sup>6</sup>

*Sames*, uncertain date, Br.—R.<sup>7</sup>

*Pythodoris* (queen), uncertain date,  
Br.—R.<sup>7</sup> The head of this queen is found on the reverse of the coins of Sames.

*Xerxes*, about the year 148 B.C. Br.—R.<sup>8</sup> This silver piece is false.

*Abdianarus*, uncertain date, Br.—R.<sup>8</sup>

*Mithridates*, about the year 148 B.C.  
Br.—R.<sup>8</sup>

*Tigranes I.* The pieces of this king are classed among those of Syria.

*Artavasdes*, from 61 to 34 B.C. Br.—R.<sup>8</sup>

*Tigranes IV.* and *Erato*, his sister and wife, uncertain date; but about the commencement of the Christian era. Br.—R.<sup>7</sup>

*Aristobulus* and *Erato*, his wife, uncertain date; Br.—R.<sup>8</sup>

**BABYLON, KINGS OF.**

*Timarchus*, Contemporary of Antiochus

IV., king of Syria, about the year 160 B.C. Br.—R.<sup>8</sup>

**BACTRIA, KINGS OF.**

*Theodotus I.*, about the year 257 B.C.  
There are no coins known of this prince.

*Theodotus II.*, from 240 to 220 B.C.  
There are no coins known of this prince.

*Euthydemus*, about the year 220 B.C.  
G.—R.<sup>8</sup>

*Heliocles*, uncertain date. S.—R.<sup>8</sup>

*Eucratides I.*, from 165 to 150 B.C.  
S.—R.<sup>8</sup>

**BOSSPHORUS ONLY, KINGS OF.**

*Ty. Jul. Sauromates I.*, contemporary of Augustus and Tiberius. Br.—R.<sup>4</sup>  
R.<sup>6</sup> Imperial Br.—R.<sup>6</sup> Of Augustus and Tiberius.

*Pepaspiris* or *Gepaspiris*, wife of Sauromates. Br.—R.<sup>4</sup> The last of these two names was most probably the real one of this princess.

*Rhescuporis I.*, contemporary of Augustus Tiberius and Caligula. B.—R.<sup>6</sup> Imperial G.—R.<sup>3</sup> R.<sup>4</sup> R.<sup>6</sup> R.<sup>8</sup> Of Augustus Tiberius and Caligula.

*Mithridates*, contemporary of Claudius.  
Br.—R.<sup>6</sup>

*Cotys I.*, contemporary of Claudius and Nero. Imperial G.—R.<sup>6</sup> Br.—R.<sup>4</sup> Of Claudius, of Agrippina the young, and of Nero.

*Rhescuporis II.*, contemporary of Domitian. Imperial G.—R.<sup>6</sup> Of Domitian.

*Sauromates II.*, contemporary of Adrian and Trajan. Br.—R.<sup>4</sup> R.<sup>6</sup> Imperial G.—R.<sup>4</sup> Of Trajan and Hadrian.

*Cotys II.*, contemporary of Hadrian. Br.—R.<sup>6</sup> Imperial G.—R.<sup>4</sup> Of Hadrian.

*Rhoemetalses*, contemporary of Hadrian and Antoninus. Br.—R.<sup>6</sup> Imperial G.—R.<sup>4</sup> Of Antoninus and M. Aurelius.

*Eupator*, contemporary of Antoninus and M. Aurelius. Br.—R.<sup>6</sup> Imperial G.—R.<sup>4</sup> Of Antoninus, of M. Aurelius, and of L. Verus.

*Sauromates III.*, contemporary of M. Aurelius, of Commodus, and of Septimus Severus. Br.—R.<sup>6</sup> Imperial G.—R.<sup>4</sup> R.<sup>6</sup> EL.—R.<sup>4</sup> S.—R.<sup>6</sup> Of M. Aurelius, of Commodus, of Septimus Severus, and of Caracalla.

*Rhescuporis III.*, contemporary of Caracalla, of Eliogabalus, and of Alexander Severus. Br.—R.<sup>6</sup> Imperial G.—R.<sup>6</sup> EL.—R.<sup>6</sup> S.—R.<sup>6</sup> Of Caracalla, of Eliogabalus, and of Alexander Severus.

*Cotys III.*, contemporary of Alexander Severus. G.—R.<sup>6</sup> EL.—R.<sup>6</sup> S.—R.<sup>6</sup> Of Alexander Severus.

*Sauromates IV.*, contemporary of Alexander Severus. Imperial S.—R.<sup>6</sup> Of Alexander Severus.

*Cotys IV.*, contemporary of Alexander Severus. Imperial S.—R.<sup>6</sup> Br.—R.<sup>4</sup> Of Alexander Severus.

*Inithimeneus*, contemporary of Alexander Severus. Br.—R.<sup>6</sup> Imperial S.—R.<sup>6</sup> Br.—R.<sup>6</sup> Of Alexander Severus.

*Rhescuporis IV.*, contemporary with the Emperors from Maximin to Gallienus. Imperial S.—R.<sup>4</sup> Po.—R.<sup>4</sup> E.<sup>3</sup> Br.—R.<sup>4</sup> R.<sup>3</sup> From Maximin to Gallienus.

*Sauromates V.*, contemporary of Probus. Imperial Br.—R.<sup>6</sup> Of Probus.

*Tirones*, contemporary of Probus. Imperial Br.—R.<sup>6</sup> Of Probus.

*Thothores*, contemporary of Diocletian. Imperial Br.—R.<sup>4</sup> R.<sup>6</sup> Of Diocletian.

*Sauromates VI.*, contemporary of Constantine the Great. Imperial Br.—R.<sup>6</sup> Of Constantine the Great.

*Rhescuporis V.*, contemporary of Constantine the Great. Imperial Br.—R.<sup>3</sup> Of Constantine the Great.

*Sauromates VII.* No coins of this king are known.

#### BYTHINIA, KINGS OF.

*Nicomedes I.*, from 276 to 250 B.C. S.—R.<sup>3</sup> Br.—R.<sup>4</sup>

*Zelas*, son of Nicomedes. There are no coins of this prince.

*Prusias I.*, from about 230 to 187 B.C. S.—R.<sup>3</sup> Br.—C. R.<sup>4</sup> Some gold pieces are false. The bronze pieces are uncertain whenever they are of Prusias I. or II.

*Prusias II.*, reigned from 187 to 149 B.C. S.—R.<sup>3</sup> Br.—C. R.<sup>4</sup>

*Nicomedes II.* (Epiphanes), from 149 to 93 B.C. G.—R.<sup>3</sup> S.—R.<sup>6</sup>

*Nicomedes III.* (Epiphanes), from 93 to 73 B.C. S.—R.<sup>3</sup>

*Oradaltis*, queen of Bythinia, uncertain date. Br.—R.<sup>3</sup>

*Musa Orsobaris*, queen of Bythinia, uncertain date. Br.—R.<sup>6</sup>

#### CAPPADOCIA, KINGS OF.

*Ariarathes IV.* reigned to the year 220 B.C. S.—R.<sup>3</sup>

*Ariarathes V.* (Eusebes), from 220 to 166 B.C. Br.—R.<sup>3</sup> R.<sup>3</sup>

*Ariarathes VI.* (Philopator), from 166 to 132 B.C. S.—R.<sup>3</sup> R.<sup>7</sup>

*Ariarathes VII.* (Epiphanes), from 132 to 117 B.C. S.—R.<sup>3</sup>

*Ariarathes VIII.* (Philometor), from 117 to 105 B.C. S.—R.<sup>3</sup>

*Ariobarzanes I.* (Philoromaneus), from 91 to 58 B.C. S.—R.<sup>3</sup>

*Ariobarzanes II.* (Philopator), from 66 to 52 B.C. The first eight years he lived in union with his father. S.—R.<sup>3</sup>

*Ariobarzanes III.* (Philoromaneus Eusebes), from 52 to 43 B.C. S.—R.<sup>4</sup> R.<sup>6</sup>

*Ariarathes X.* (Eusebes Philadelphus), from 43 to 36 B.C. S.—R.<sup>6</sup>









